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CHARLES E. BAKER, *Editor*

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on the engraved title page of the *Decada Segunda* of Herrera's
Historia General de los Hechos (1601–15)

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LANDING OF PONCE DE LEON IN FLORIDA 1513

by GEORGE A. ZABRISKIE

A VERY interesting controversy has taken hold of Florida recently because of an article in *Tequesta*—the journal of the Historical Association of Southern Florida, by David O. True, describing the Freducci map of 1514–1515 and "what it discloses of early Florida history." The main object of Mr. True's article is to show that the Freducci map was probably the first map to bear the name Florida and that it presented the earliest appearance of any city of North America—the present city of Miami, known then by its ancient Indian name of Tequesta.

That is the cause of all the rumpus: when Mr. True claimed, according to the *Miami Herald* of December 17, 1944, that Ponce de Leon landed at the mouth of the Miami River and was never within two hundred miles of St. Augustine, it didn't take long for Mayor Thomson of Miami to write to Mayor Tart of St. Augustine suggesting that all monuments and plaques of

Ponce de Leon be hauled down and shipped to Miami, where they belonged, pronto. This is the way the bronze plaque at St. Augustine reads: "On March 3 A. D. 1513 Don Juan Ponce de Leon left Puerto Rico. On Easter Sunday, March 27, he sighted this land and named it Florida. On April 3, 1513 he anded here and took possession in the name of God and their Catholic Majesties Ferdinand and Isabella of Castile and Aragon, Spain."

No equivocation there—no doubts; and this statement has stood unchallenged and its correctness acquiesced in, for over 430 years, so it is no wonder that Mayor Tart, backed by those valiant historians, the Lawsons of the St. Augustine Historical Society, stands ready to defend the antiquity and integrity of "The Ancient City" with his life if necessary.

Now, let's look into this Miami claim and endeavor to see why it has come up at this time to disturb the spirit of our dreams. Haven't we all been brought up in the belief that Ponce de Leon was a fellow voyager with Columbus on his second expedition, that he was induced neither by avarice nor ambition, but impelled by a credulity that there was an island in the Bahama group possessed of a fountain, the waters of which would restore youthfulness to age and immortality to life? Of course there was nothing new about a fountain of youth: Prester John, the fabulous Emperor of the East, speaks of a miraculous fountain in his domains where, "if any man drinks thrice of this spring, he will, as long as he lives, appear of the age of thirty."

Many other were the legends of miraculous waters. An old one of Spanish origin tells that "an angel came daily to drink of the waters of life, and the dew drops falling from his glittering wings gave to the spring its wonderful virtue, to restore or to beautify, as the pilgrim believed." Where is there such a spring or fountain near Miami?

And if "here is also the earliest appearance of any city of North America on a map, the present city of Miami," what

COAT OF ARMS COPIED BY BUCKINGHAM SMITH, 1856
In the Society's Buckingham Smith Papers

happened to it and where did it go? We can find no appearance of anything resembling it on maps published as late as 1850, when Fort Dallas, a military post established by order of Gen. Zachary Taylor during the Seminole War, is shown occupying the site on which Miami now stands. Indeed, one much respected authority declares that even as late as 1896 "there were only two dwellings and one storehouse within the present corporate limits."

Mr. True's account is interesting and indicates a good deal of study—but he lets us wonder if the Rio de la Cruz of the map may not be in the vicinity of Lake Okeechobee and even quotes Dr. Cisco, who wrote extensively about the Freducci map for

the *Bulletin* of the American Geographical Society in 1913, "that the Rio de la Cruz was at Jupiter Inlet and that no other inlet on the coast has three branching streams at its head."

Now, it is pretty hard to reconcile that statement: it is a good deal easier to maintain that no other inlet on the coast has *not* three branching streams at its head, because they all have, as any fisherman using these inlets would testify to, so we just have to let that pass as a mistake. We think Mr. True will subscribe to this, because he has been running down pirate stories on the coast for fifteen years and must know.

Now suppose that Miami is the successor of the ancient Indian village of Tequesta as Mr. True believes—even so, Velasco says that "Spaniards settled there in 1567" and Connor says "the village was founded by Spaniards from St. Augustine and later abandoned."

That explanation could settle the argument and still leave St. Augustine in possession of the title of The Ancient City, but let's go a little farther: there is no proof of the assumed date of the Freducci map other than the similarity of some place names to those contained in Herrera's account of Ponce's first voyage, and the "Chequichi" which Freducci places at Cape Sable may be intended for "Chequescha" which Herrera places north of Matacumbe, but neither location is on the site of the present Miami.

As to the settlement by Spaniards in 1567, it evidently was only a flash in the pan, as Goggin in the Florida Historical Society *Quarterly* of April 1940 states that the "mission at Tequesta was abandoned in 1570 and not again occupied until 1743, when Fathers Monaco and Alna came from Havana to start a mission at the mouth of the Rio Ratones." But even this was not the Miami River on which the present Miami is located.

Let us go back to another historian's account—that of Pleasant Gold, who wrote a history of Volusia County. He says "there is reason to believe that Ponce de Leon's first view of Florida in

March 1512 was of Turtle Mound that rises high above the sand dunes near the ocean shore in the southeastern part of the county and it is further claimed that his Rio de la Cruz where he landed in 1513 but was forced back to his ships by the fierce onslaught of savages, was at Mosquito Inlet and the River of the Cross was the conflux of the Halifax and Hillsboro Rivers with Spruce Creek."

The name of this Inlet, not unreasonably, has been changed to Ponce de Leon Inlet and while it is said that records have been recently discovered in Spain showing by exact longitude and latitude, that Ponce landed at Mosquito Inlet in 1513, this has not been verified. Probably he did see Turtle Mound first, as that is the highest landfall along the coast, and was not permitted to go ashore by hostile Indians, so continued north to St. Augustine.

After landing there on April 3rd, we can picture him sailing south with his three vessels, making only one landing at Jupiter Inlet, then cruising along the Keys and up the west coast as far as Sanibel Island, after which to Tortugas and Cuba.

From Cuba to his anchorage in the Bahamas he seems to have called en route at Matacumbe on July 2nd, later at Chequescha (Tequesta), arriving at his destination in the Bahamas July 18, 1513.

As this account is by Herrera it is clear that the Tequesta referred to has no connection with the present site of Miami, and in any event all this happened three months after the landing at St. Augustine.

Maybe we shouldn't get mixed up in this dispute, leaving it to Miami and St. Augustine to settle things, but as it is a free fight and anybody can get in, we wouldn't feel we were doing justice to the memory of our old associate Buckingham Smith not to put in our two cents worth and tell the world that we were stringing along with The Ancient City, the oldest house, Aviles Street, and the Fountain of Youth.

United States Macedonian New York

The first British frigate brought into the U States during the late War having a saluting

NEW YORK'S CONTRIBUTION TO THE WAR EFFORT OF 1812

by W. E. Apgar

THE United States found itself in a very precarious position during the opening days of the War of 1812. Engagement in war is a desperate gamble for any nation. The uncertainty is heightened when the nation is not wholeheartedly in support of its government's war policy. This was precisely the situation during the fall and early winter of 1812. Lack of united support —even hostility to our national war effort—threatened to ruin American chances of making even a good showing during the opening phases of the second war against domination by Great Britain.

New York City played a little-understood though highly effective part in remedying this unfortunate state of national consciousness. Public spirit was aroused and directed to a more co-ordinated support largely through the guidance of DeWitt Clinton, wartime Mayor of New York. His comprehension of the effect of naval power on the destiny of the United States was carried into official action through his office as President of the Common Council. This body arranged public recognition of the naval victories of Captains Hull, Decatur, and Jones in such a way that the whole nation was made conscious of our national power and individual prowess.

May we, therefore, consider the story of how New York was able to secure such happy results. The third of the single-ship

duels which characterized the War of 1812, was that between the U.S.S. *United States* and H.M.S. *Macedonian* off the coast of Brazil on October 25, 1812. Though the British ship had been recently overhauled and was in excellent condition as well as being admirably handled by Captain John S. Carden, it was soon (45 minutes) a helpless hulk. Credit for the remarkably decisive result is given to the combat ability of Commodore Stephen Decatur and to the accurate gunnery of his first lieutenant, William Henry Allen.

The *Macedonian* was jury-rigged and with Lieutenant Allen as prize-captain set sail with the *United States* for New York. Due to weather and the condition of the prize it was not until December 16th that news was circulated in the city that they were at Hell Gate waiting for wind and tide. Here they were wind-bound for a considerable time.

Detailed news of such an outstanding naval triumph brought the popular enthusiasm which might be expected. It was due to the farsightedness of Mayor Clinton that means were provided for utilizing to the fullest extent the possibilities offered by such a situation to further the national interest as well as to assert the City's growing leadership in maritime matters.

The Mayor wasted no time in calling a special meeting of the Common Council for the day following the arrival of the ships at Hell Gate. Present that day were the following aldermen: John Vanderbilt, Jr., Richard Cunningham, George Buckmaster, Peter H. Wendover, Nicholas Fish, and John Pell. There were also nine assistant aldermen present. The Council heard and passed the following resolutions[1] presented for their consideration by Mayor Clinton:

In testimony of the high sense which the Common Council entertain of the gallantry, skill and patriotism of the Captain Officers and Crew of the Frigate United States in the capture of the British Frigate Macedonian,

[1] *Minutes of the Common Council of the City of New York, 1784–1831*, VII, 333–34 (Dec. 17, 1812).

an event which has added new laurels to the triumph of American heroism, and which is all important to the great commercial Interests of the Union in its practical illustration of the utility and its enforcement of the necessity of a Navy.

Resolved that the freedom of the City in a gold Box be presented to Commodore Decatur and that his Portrait be procured and set up in the Gallery of portraits belonging to the City And that the thanks of the Common Council be presented to his Officers & Crew, who were concerned in this Brilliant atchievement . . . [This was to be done in connection with a public dinner where honors were to be shared with Captains Isaac Hull and Jacob Jones, commanders of the *Constitution* and the *Wasp*.]

Resolved that on the arrival of the Frigate United States and her prize in this port the national Flag be displayed on the City Hall. That Brig^dr Gen^l Morton be requested to cause a national salute to be fired by a Detachment from his Brigade That the Vessels in the Harbour hoist their colors Mast high and that the Bells in the City be rung for one hour on the occasion

Resolved that this Board will with the concurrence of Commodore Decatur give the Warrant officers and crew of the Frigate United States a Dinner on board the Ship . . . [This dinner was actually given at the City Hotel, as we shall see.]

The resolutions ended with a caution "to the Citizens to refrain from illuminating their Houses," as this so often resulted in fires "uselessly expensive to the poor and calculated to produce disorder."

The date for the dinner was set for Tuesday, December 29, 1812, but in the meantime the City carried on its celebrations both public and private. The first of these was a meeting of merchants and other citizens "without distinction of party" at the Tontine Coffee House, on December 18th. This group decided to refrain from initiating any program which would be in competition with that of the city council. They therefore chose a committee of fifteen leading citizens to cooperate with the corporation of the City in the plans for the forthcoming dinner. It was probably around this time that plans were made for a ball to follow the public dinner.[2]

[2] Stokes, I. N. Phelps, *Iconography of Manhattan Island*, V, 1556.

The next in the series of official events was the solemn though elaborate presentation to Captain Isaac Hull of the Freedom of the City. This took place in the "Commodious and superb council chamber of the new city hall"[3] at 11 A.M. on the day preceeding the dinner. New Yorkers were particularly proud of the new seat of their city's government which had been occupied for the first time in that same year of 1812. Captain Hull was given a copy of the official vote done on fine parchment as well as a small gold box decorated with several emeralds. On the cover of this box was a picture of the engagement of the *Constitution* and the *Guerrière*.

Together with this present, Mayor Clinton also gave a short speech. Never missing an opportunity to voice his convictions, he included in his remarks this highly significant reminder: "That commerce is essential to our prosperity; that it cannot flourish without protection; and that it cannot be protected without a navy; are truths too evident to be denied, and too important not to be appreciated by the intelligence and public spirit of America."[4]

The newspapers carried favorable comments on the gravity and sincerity with which Captain Hull expressed his appreciation for these honors. Modern readers might well be impressed with these evidences of respect for Captain Hull, but one wonders how a naval officer could be anything but grave when appearing in the severely high-collared dress uniform of 1812!

At last came the day of the dinner, the fame of which was to last for years to come. One indisputable proof of its magnificence was the fact that note of it was made in the private diary of DeWitt Clinton. For weeks on end the Mayor included, with his daily notations of the temperature, only the names of the noted persons with whom he had conferred, but on this occasion he was

[3] *The Columbian* (newspaper), New York, Monday, December 28, 1812.
[4] *Ibid.*

DE WITT CLINTON, WARTIME MAYOR OF NEW YORK 1811–1814
By John Wesley Jarvis, *c.* 1820
Gift of the Heirs of Samuel S. Howland, 1854

moved to remark on his attendance at the "Grand dinner to Naval Officers."[5]

Whatever we might think of such a recognition of naval heroism in modern terms we must thoughtfully consider the factors underlying its impact on the nation in general and on New Yorkers in particular. Probably realization of the psychological effect of this whole series of celebrations was most naturally limited to a very few of the leaders, but the events had sufficient pomp and color to catch the imagination of the general public. Another factor was the competition between the several coastal cities in bestowing honors on the naval commanders and their crews. New York forged ahead in this as it was soon to do in all maritime matters.

But now to attend by proxy, the much-heralded dinner. The choice location was the banquet room of the City Hotel, which then stood on the corner of Cedar Street on the west side of Broadway. Boastful New Yorkers referred to it as one of the finest, if not *the* finest, in America. Certainly it was spacious, for between four and five hundred diners sat down to eat at 5 P.M. The tables were "covered with every solid and every dainty the season affords; . . . the best of liquors and the choicest of wines were not wanting to complete the whole."[6]

The entire room had been harmoniously dressed to give the illusion of a "marine palace colonaded round with the masts of ships, entwined with laurel, and bearing the national flags of all the world, (excepting Great Britain!). Every table had upon it a ship in miniature, with the American flag displayed. In front . . .

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[5] Ms. Diary of DeWitt Clinton, in possession of The New-York Historical Society.

[6] All quotations describing the actual dinner are from an eye-witness account found with few modifications in these newspapers: *New York Evening Post*, December 30, 1812; *The War* (bi-weekly newspaper published in New York), December 30, 1812; *New York Gazette and General Advertiser*, December 30 and 31, 1812; *The Columbian*, December 30 and 31, 1812; and the *National Advocate*, December 31, 1812.

See also Guernsey, R. S., *New York City and Vicinity during the War of 1812–1815* (N. Y., 1889), I, 143–165.

there appeared an area of about 20 feet by 10, covered with green sward, and in the midst of it was a real lake of water, in which floated a miniature frigate. Back of all this hung a mainsail of a ship, 33 feet by 16, on which was painted an eagle in opaque, holding a scroll in his beak on which was inscribed these words, 'Our children are the property of our Country.' "[7]

At the central raised platform was seated the Mayor, with Commodore Decatur and Captain Hull, Captain Jones being unfortunately on duty elsewhere. Following the food, the tablecloths were removed in preparation for the thirteen toasts which were drunk and enthusiastically cheered.

The first four toasts were given in this order: to the Country, to the President, to the Governor, and to the Navy. Then came the first and grand surprise of the evening when "the mainsail back of the President [the Mayor], was suddenly furled up and disclosed, as if by magic, a transparent painting of its whole extent, representing the three victories, the *Constitution* taking the *Guerrière*, the latter in full blaze; The *Wasp* taking the *Frolick* . . . and the *United States* taking the *Macedonian*. The company was electrified and instinctively rose and gave 6 cheers."

Two more toasts, and the procedure was repeated with the furling of a smaller sail, 14 feet by 12, which disclosed a second transparent painting, "equally striking and brilliant with the first. It represented the American Eagle holding three medalions; one inscribed HULL and the GUERRIÈRE, another DECATUR and the MACEDONIAN, and the third JONES and the FROLIC. The music at the same moment struck up Yankee Doodle, and 9 cheers expressed the feelings of the company."

The toasts give us some insight into the type of nationalistic feelings which were both provoked by the War of 1812 and which had done much to bring it on. Among these were:

> Commerce—the parent of civilization—the Protectress of the Arts—the supporter of National greatness.

[7] A quotation from Commodore Decatur's father.

Our Maritime Rights—Let our Government but furnish the means and our gallant tars stand ready to maintain them.

The Cause of Liberty throughout the World—May free Nations respect the rights of others, while they vindicate their own.

The Memory of Hamilton—The Peerless Champion of real American rights; the eloquent advocate of an efficient Navy; the friend and defender of an unshackled Commerce.

Washington Irving has given us, through a letter to his brother Peter Irving, the reaction of one of our leading literary men: "It was the most splendid entertainment of the kind I ever witnessed. . . . The whole entertainment went off with a soul and spirit which I never before witnessed. I never in my life before felt the national feeling so strongly aroused, for I never before saw in this country so true a cause for national triumph."[8]

A few days later Irving related an incident which highlights the enthusiasm of the people, old as well as young. He was writing to his friend Henry Brevoort when he said: "I was at your father's two or three days since. The old gentleman is highly tickled with the success of our navy. He was so powerfully excited by the capture of the *Macedonian* that he actually performed a journey to the Brothers above Hellgate, where the frigates lay, wind bound; and he brought away a piece of the *Macedonian*, which he seemed to treasure up with as much devotion as a pious Catholic does a piece of the True Cross."[9]

The festivities of New Year's Eve were naturally tinged with the reigning excitement. A naval ball was held in the same room in the City Hotel for the officers of the three ships. This time ladies were invited and it is believed that at least three hundred attended. This bright affair wound up the year of 1812 as well as closed one of the few cheerful chapters in our second struggle with Great Britain.

New Year's Day 1813 proved to be a climax to all that had pre-

[8] Irving, Pierre, *Life and Letters of Washington Irving* (N. Y., 1863), I, 292–94. Letter dated December 30, 1812.

[9] *Ibid.*, letter dated January 2, 1813.

ceded it. At last the weather was such that the two frigates, the *United States* and her prize the *Macedonian*, were able to sail through Hell Gate and come to the city proper. As they slowly sailed down the East River the populace lined the shore and the housetops as well. For the first time in our history we had in one of our ports a captured ship of the frigate class. The captor came to anchor in the stream off Beekman's slip, while the people, forgetting the vast number of British frigates we had *not* captured, exhibited the wildest joy at seeing the *Macedonian* proceed on her way to the Navy Yard. Here she was to be immediately refitted as an American ship. Indeed, she was no inconsiderable addition to our tiny navy.

As somewhat of an anti-climax, it was decided to give the crew of the *United States* an evening of their own. The decorations were still in place in the City Hotel and it was in the same room, therefore, on January 7th, that the sailors had their dinner. The committee in charge had many misgivings as to the result of encouraging so many sailors to celebrate in one place at one time. Despite these fears, the sailors limited their exhuberance to lusty and prolonged cheers when Commodore Decatur and Lieutenant Allen, their two chief officers, appeared.

Still taking chances, the committee took all the sailors from the dinner to the Park Theater on Park Row, where they were the guests of honor. Here the performance on the stage was neglected for several long cheers when Decatur, Allen, and General Armstrong took their places in one of the boxes. The entertainment included patriotic skits, songs, and a scene in which an impressive column rose from the stage decorated to commemorate the naval victories. But the sailors really began to pay attention and express their delight when they heard the songs of Mr. McFarland, a popular Irish comedian. The committee must certainly have felt repaid and considerably relieved when their guests concluded the evening by retiring in good order.[10]

[10] Guernsey, *op. cit.*, I, 160.

The festivities and celebrations were at an end. Throughout the remainder of the winter and into the spring the two frigates were reminders to the New Yorkers of the pleasurable experiences which were not soon to be duplicated. Not until the late spring day of May 25, 1813, did the two ships hoist sail to leave such friendly security behind.

Dark days for the nation were ahead; on land the failure of the Canadian expeditions was already lamented; on the coast the cities were soon to know the suffocating power of large blockading fleets. Despite all this and more, these rosy days at the outset of the conflict had given sufficient inspiration and impetus to a cohesive national patriotism so that our immature country held together. The *United* States and a consideration for its welfare was a part of the thinking of more Americans at the close of the War of 1812 than it was at the beginning.

It would be futile to attempt to ascertain quantitatively the influence of this development of national consciousness exercised by the official acts of the Mayor and Council of the City of New York. It does seem, however, to be entirely within reason to believe they played an unusually effective role at a time when, as now, our nation was undergoing a severe testing.

"I COULD WRITE YOU A BETTER BOOK THAN THAT MYSELF"

TWENTY-FIVE UNPUBLISHED LETTERS OF JAMES FENIMORE COOPER

by SUSAN E. LYMAN, *Curator of Manuscripts*

JAMES FENIMORE COOPER's letters to Andrew T. Goodrich about the printing of *Precaution* (Cooper's first novel) and the writing of *The Spy* (his second) are a worthwhile addition to the Cooper material already published. With the removal of the more important of these letters from exhibition along with the other display pieces of "The World of Washington Irving," this seems a particularly suitable time to print them in their entirety.

These twenty-five letters, written during the months from May to October in 1820, provide new facts and additional details concerning Cooper's beginnings as an author, and give us a deeper insight into his state of mind at this vital period. He had written nothing during the first thirty years of his life and apparently never thought of being an author. After the usual period at school and college and several years spent at sea, he had married and settled down to the easy life of a gentleman-farmer interested in various county activities. Now he launched suddenly upon a writing career and in his second attempt produced one of the outstanding novels of American literature. These letters go far in telling us how and why.

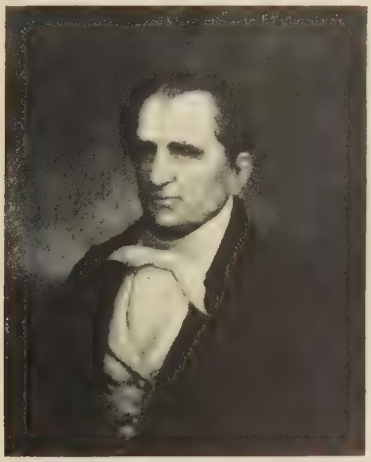
One important point revealed by the letters is that Cooper did not wait to see how *Precaution* was received before he started *The Spy*. The first book, written in the manner of the popular novels of the day, was a mediocre story of an English family, with the necessary quota of marriageable daughters and titled admirers typical of much of the work being turned out at that

time. Its main importance to us now is that it created in Cooper the desire to write. The ink was hardly dry on *Precaution* before he dipped his pen again. On June 12, 1820, he reported having completed *Precaution* just that day, and by June 28 he had written sixty pages of *The Spy*. His satisfaction with *Precaution* faded as his appreciation of *The Spy* grew—and this despite his conviction that it would be difficult to make an American theme appealing to American readers. Shortly afterwards he fell into that state, reached by so many authors, where he didn't know whether *The Spy* was very good or very bad. Then he regained his confidence and decided that this second book was so superior to the first that he really didn't care much whether *Precaution* was printed or not.

There is an unusual opportunity to study the early Cooper as he reveals himself in these letters. Although he had a great love for reading, he was, at first, not at all interested in the fundamentals of writing. He was most casual about grammatical mistakes, in many cases leaving corrections to the printer or proofreader. He seems, in the beginning, to have lacked entirely the feeling of the craftsman for turning out good work for its own sake, although the germination of this feeling—even of a sense of personal style—is evident as the letters progress, and particularly in the letter of August 27th. But for the most part he was intent upon his story and the business of publishing it. That he recognized the possibilities in the American scene so promptly and carried them out so successfully are the vital points about his writing at this time.

His first book was written as a stunt. He was trying something new and wanted to see how it would turn out. But he took no personal pride in authorship and, in publishing *Precaution*, went to great pains to remain anonymous. He felt that the book, having an English background, would sell better if supposedly written by an English author, and this was more important to him than any personal acclaim. Although he hadn't the same rea-

son for not acknowledging *The Spy*, it too was issued anonymously. As a matter of fact, *The Spy* was published as "by the author of *Precaution*," so that, if the authorship of either were discovered, the whole secret would have come out at once. Anonymity was a fashion of the day. Scott, for example, was rapidly publishing his romantic novels "by the author of Waverly," and this may have influenced Cooper, who was his ardent admirer. Cooper's secret was well kept; neither Mrs. Sarah Hale in her review of *The Spy* (*Port Folio*, February 1822) nor William Howard Gardiner in his review (*North American Review*, July 1822) revealed the author's name, and they certainly would have been among the first to know had it been general knowledge. Cooper was strongly set on anonymity from the very beginning, for his first letter to Goodrich is headed "*Most Strictly Confidential*," and stresses this point emphatically.



JAMES FENIMORE COOPER (1789–1851)
By Asa W. Twitchell after the original by Charles L. Elliott
The Louis Durr Fund, 1933

The story of the writing of *Precaution* is well known, for Cooper's daughter, Susan Fenimore Cooper, recounted it fully in the charming memories that she wrote for her nieces and

nephews in 1883. Cooper had been reading aloud to his wife one evening at Angevine Farm in Westchester—reading one of the new English novels. After several chapters he threw the volume down, exclaiming, "I could write you a better book than that myself!"

Mrs. Cooper laughed at him, so he promptly set to work. When he had completed part of the story, he was tempted to give it up, but Mrs. Cooper encouraged him to finish, and suggested that he get it published. Cooper, rather amused by this, felt that he would like some outside advice and decided to drive to Bedford and consult his good friend, William Jay. Miss Cooper's own description of the trip is worth repeating:

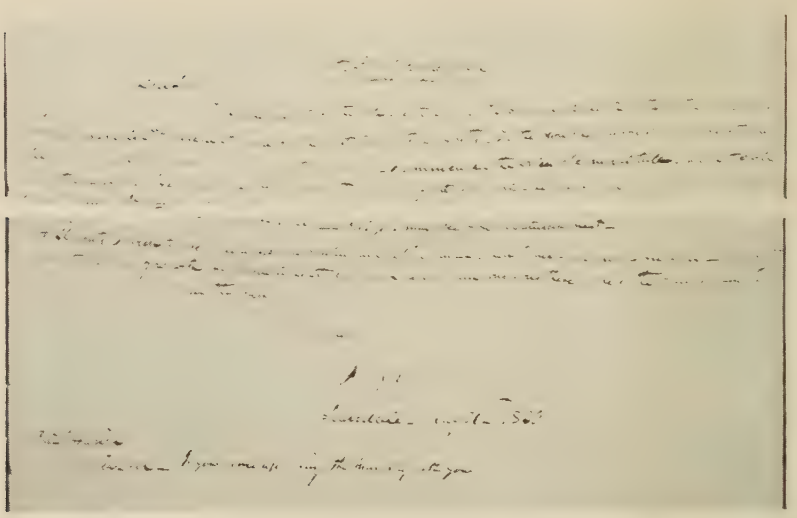
"When *Precaution* was completed we set out for a visit to Bedford for the especial purpose of reading the MS. to the Jay family. My Mother wished the book to be printed, my Father had some doubts on the subject and at last it was decided that if his friends the Jays listened with interest to the reading, the printing should take place; Mrs. Banyer's taste and judgment were considered of especial importance in deciding a literary question. We made the little journey in the gig; Father, Mother, Susie and *Precaution*. For my part, I greatly enjoyed the visit, playing with Anna and Maria Jay. The reading went on in the parlor, while we little people were in the nursery. Governor Jay, venerable in appearance as in character, was one of the audience. . . . The audience approved, although only one or two of them knew the secret of the authorship; the MS. was supposed to be written by a friend of my Father. There was a Miss McDonald, a friend of the Jays staying with them at the time; she declared the book quite interesting, but it was not new; 'I am sure I have read it before,' she declared—this the author considered as a complimentary remark, as he aimed at close imitation of the Opie School of English novels."

At this point the letters to Goodrich take up the story. Andrew T. Goodrich was a New York City bookseller and publisher who

started business in 1813 at 124 Broadway. This was opposite the popular City Hotel at Broadway and Cedar Street, and Goodrich's shop was there for more than twenty years. Afterwards he moved to Fulton and then to Barclay Street, remaining in business until 1843. Goodrich had a circulating library in his store and Cooper probably first got to know him this way, as many of the letters contain requests for more reading matter. The majority of Goodrich's own publications were maps, atlases, guides, and man-

"ANGEVINE, THE SEAT OF JAMES COOPER, ESQ., SCARSDALE"
Pen sketch under the address on Cooper's first letter to Goodrich
(Possibly by Goodrich, since the caption is in his hand)

uals. In 1828 he published a comprehensive guidebook and history entitled, *The Picture of New-York, and Stranger's Guide to the Commercial Metropolis of the United States*. This volume of nearly 500 pages, with many engravings, was quite popular and, unlike *Precaution*, was *well* printed. The only Cooper item that he published was *Precaution*, and the terms by which he did this left the authority in Cooper's hands—that is, Cooper retained the responsibilities usually assumed by a publisher. This was the beginning of a method of business dealings which Cooper continued throughout his career, and which was conducive to much worry and work on his part. Cooper's first letter, in which he was making inquiries about book publishing, shows how new the subject



"MOST-STRICTLY CONFIDENTIAL"
James Cooper to C. W. Goodrich, May 31, 1820
Hist first letter concerning his first novel (See below, p. 221)

was to him. Whether it was due to his lack of knowledge of "the tricks of the trade," or to his poorly prepared copy, or because of badly trained printers, the business of getting *Precaution* through the press was a nightmare and Cooper's frantic remarks continued all through the correspondence.

A good part of the manuscript of *Precaution* was given to the Society with the letters, and it is easy to see why the printers had a hard time. Cooper's handwriting, though neat, is difficult to read, and he shows a superb disregard for periods and capital letters. Sentences are separated by dashes. However, the manuscript is quite free of revisions, and the few which were made involve changes only in choice of words and phrasing, with no transposition of sentences or paragraphs. Cooper's spelling is pretty good. The first letter to Goodrich, here reproduced, is neater than some of the manuscript but is fairly typical. The Society has the entire manuscript (112 pages) of the first part, and pages 1–28, 35–36, 43–44, 59–60, and 81–82 of the 96 manu-

script pages of the second part. No more of the manuscript has so far been located.

Goodrich turned the printing over to Cornelius S. Van Winkle, who was in business from 1809 to 1836 and in 1820 was located at 101 Greenwich Street. Assisting him were several other printers and, from surnames written on the margin of the manuscript, they can be identified as John Forbes, Adam Flanagan, and Benjamin or William Young, all listed as printers in the 1820 New York Directory. Cooper spoke of the excellent work done by a woman compositor, and this may have been Hannah Fowler, who started a drawing academy in William Street in 1820. Probably her new venture was slow in starting and she was glad to have the extra work. Both the names "Hannah" and "Fowler" appear on the margins of consecutive pages of the manuscript.

Unfortunately the printed book was as bad as Cooper feared it would be. William Cullen Bryant in later years, speaking of *Precaution*, said: "I confess I have merely dipped into this work. The experiment was made with the first edition, deformed by a strange punctuation—a profusion of commas, and other pauses, which puzzled and repelled me. Its author, many years afterwards, revised and republished it, correcting this fault, and some faults of style also, so that to a casual inspection it appeared almost another work."

One look at the first edition shows us that Bryant was not exaggerating. Paragraphs are made up of sentences linked together by semicolons to form one unintegrated whole. Cooper's corrections have not been carried out in many instances, and the single page of errata at the end of Volume I lists only a few of the outstanding mistakes, Cooper relying on the following "general apology" by Goodrich to cover the rest: "The publisher regrets, that, owing to the great distance intervening between him and the author, many errors have crept into the edition—a short errata is given—but there are errors in expression and grammar which it is

thought the intelligence of most readers will be able to detect of themselves such as 'is' for 'are', 'was' for 'were' etc."

On November 10, 1820, *Precaution* appeared. The advertisement inserted by Goodrich in the *New York Daily Advertiser* reads, "This day, published by A. T. Goodrich & Co., No. 124 Broadway, opposite the City Hotel, *Precaution*, a novel, 2 vols. price $2." Other booksellers advertising it on the same page were: W. B. Gilley; Wiley and Halsted; Henry White; and L. and F. Lockwood.

Three months later the English edition was brought out by Henry Colburn, a leading London publisher. Whether Cooper got any returns on this is unknown. Certainly he made a great effort to control his rights in England, but with the lack of protection afforded authors then, he may not have succeeded. This question, of course, was important, for, as it developed, *Precaution* became more popular abroad than here, and the English edition was followed by a French edition, 1825; a German edition, 1826; and a Spanish edition, 1839. A revised American edition , correcting many of the typographical faults, appeared in 1839, followed in later years by other editions.

The first edition of *Precaution* was the only book of Cooper's that Goodrich published. When Cooper was ready with *The Spy* he turned it over to Wiley and Halsted. Fortunately for us, Goodrich kept the manuscript and the letters that he had from Cooper during the short time they worked together, and in 1838 he presented them to The New-York Historical Society, only requesting that they be kept under seal for twenty years. So it was made possible to add another chapter to the story of the important American author, James Fenimore Cooper.

The twenty-five letters of James Fenimore Cooper to A. T. Goodrich are here copied in full, except for addresses, indorsements, and addressee's names in the lower left-hand corners of some of the letters. All of the letters are addressed to Mr. A. T. Goodrich, Bookseller, corner of Broadway and Cedar Street, New-York. Two letters written by Mrs. Cooper during her hus-

band's absence and concerning the proofs of *Precaution* are included in their chronological place below. The undated letters are arranged in correct chronological sequence, as nearly as this could be determined from their context. The letters follow:

Most-Strictly confidential

Dear Sir -

The arrangements for the late election and the subsequent death of the Mother of Mrs. Cooper[1] having compelled me to remain at home for the last two or three months– For the double purpose of employment and the amusement of my wife in her present low spirits– I commenced the writing of a moral tale– finding it swell to a rather unwieldy size I destroy'd the manuscript and changed it to a novel– the persuasions of my wife and the opinion of my Friend Mr. Wm. Jay[2]– have induced me to think of publishing it– it is not yet completed and the object of this letter is to obtain some mechanical information that may regulate the size of my volumes– I am now writing the eighth Chapter of the second volume– the first contains twenty-five Chapters– in the whole volume (i.e. the first) one hundred and twelve closely written pages of about eight hundred words each– this I compute will make an ordinary volume, such as Ivanhoe,[3] which I took for a guide– of two Hundred and Fifty pages of *matter*– my present plan is to complete the second volume to the same size– What I want to know follows–

Would two Hundred and twenty four pages of manuscript of eight Hundred words each, and a fair proportion of conversation make two common sized volumes?

What would be the expense of printing an edition of a thousand copies– in the style of the Philadelphia edition of Ivanhoe?– including *commissions* as I must be in the dark– the novel being *English*.

What would be the probable sales and at what prices of a respectable moral work of the kind and commissions of sales. What are printers terms?

You will confer a favor on me by answering these queries? The Country is pleasant, and as I do not wish to leave here before the Book

[1] Mrs. Cooper was Susan Augusta De Lancey (1792–1852). She married James Fenimore Cooper on January 1, 1811. Mrs. Cooper's mother was Elizabeth Floyd, born 1758 and died May 7, 1820, wife of John Peter De Lancey.

[2] William Jay (1789–1859) was the son of John Jay, the Chief Justice. He was at school with Cooper in Albany and with him at Yale, and the two remained good friends all their lives. For many years Jay was judge of the court of Westchester County. He was keenly interested in agriculture and carried out many experiments at his farm in Bedford, New York.

[3] *Ivanhoe*, by Sir Walter Scott, published 1820. It is quite similar in appearance to *Precaution*.

is done, which will be in a ferthnight [*sic*] at farthest—if you are disposed to a ride or a sail I should be happy to see you— *(of course without mentioning where you go—)* to spend a Sunday here there are many ways of doing it—the Boats leave town of a Saturday and there are cheap stages to and fro every day—I am anxious for the answers immediately as I am in hourly expectation of my whaler and wish the work off my hands before she comes in— Perhaps I may see you on Saturday next—

At all events I wish to use your agency in printing and selling under such terms as we may agree upon—I do not desire to saddle you with my productions at any risk, and I am conscious there is one of the success of anything

from the pen
of yours &c
James Cooper[4]
Scarsdale—May 31st—1820

Mr. Goodrich

New York—If you come up—bring the Monastery[5] with you.

* * *

Dear Sir,

I have the satisfaction to inform you, that I have finished my labors this day— The ten or twelve last Chapters are certainly written in great haste— But Mrs. Cooper who is my tribunal of appeals, says the book is better at the end than the beginning— I have heard again of my ship and think from the complexion of the news she must be in, in all [?] this month— I am anxious to get this affair off my hand without further delay— I now wait your advice what is to be done— I should wish a good paper—and a full clear type as the book [h]as to[o] many imperfections in its matter to disregard the manner— Have you announced it—and will you send me a paper that I may see the way it is to be done— cannot the thing be done with perfect secrecy as respects me And with respect to the Copyright—what is to be done first— I have some business in the upper part of the County which will keep me a few days here—write me at once—with your opinion and advice

Yours &c
James Cooper
Scarsdale—June 12th 1820

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[4] James Cooper's name was changed to James Fenimore-Cooper by an act of the New York State Legislature in 1826. He soon dropped the hyphen. Fenimore was his mother's maiden name.

[5] *The Monastery*, by Sir Walter Scott, published March 1820.

Dear Sir,

The indisposition of one of my children, has prevented my seeing you, and by persuasion of Mrs. Cooper I have commenced another tale to be called the "Spy"[6] scene in Westchester County, and time of the revolutionary war– I have already got about Sixty pages of it written and my female Mentor says it throws Precaution far in the Back-ground– I confess I am more partial to this new work myself as being a County-man and perhaps a younger child– it will not be done however these three months at least as I propose making it somewhat longer than the last– The task of making American manners and American scenes interesting to the American reader is an arduous one– I am unable to say whether I shall succeed or not– but my wife, who is an excellent judge in every thing but her partiality flatters me with very brilliant success– to return however to the one that is done–I send you the three first chapters in order to see your style and type–that of the Monastery will do–but I should like a better paper– my writing is so bad and I am so very careless with it that unless great care is taken with the printing and orthography–the Book will be badly gotten up– The business of paragraphs is an important one and I have made little marks * where I think there should be a new one– the speeches should be in lines by themselves generally, but to write closely I have omitted it in many cases– send me the proof sheet by the Mamaroneck-Stage Driver,[7] our friend Davis who will hand you this with the Books–and let it be as soon as possible as I leave here for the Eastward in a few days–to return to New-York direct–when I can make a personal arrangement for the continuance of the subject– I would recommend the beginnings and ends of the chapters as pages by themselves as I am a little fearful of the size of the volumes– let it be printed well by all means if it costs as much as it comes to– you will take such measures as to Copyright as you deem best– advising me of the steps necessary for me to take in the business– I retain the rest of the manuscript to read over and print &c–but you shall have it without delay to the printing as the Book is entirely written to *Finis*–

Yours &c–
James Cooper
Angevine,[8] June 28th 1820

[6] *The Spy* was published December 22, 1821, by Wiley & Halsted, New York.

[7] The mails for Connecticut and way stops along the Boston Post Road left New York City daily, except Sundays, at 7:30 A.M.; incoming mails arrived at 6 A.M. The Post Office was at the corner of William and Garden Streets, and the mails were carried by the stage drivers along their respective routes.

[8] Angevine was the home built by Cooper on property belonging to his wife's family, the De Lanceys. The farm was situated in Scarsdale, about four miles from Mamaroneck, and overlooked Long Island Sound.

Dear Sir,

I wrote you by Davis, the Stage-Driver—sending the Books I have of yours, and the three first Chapters of "Precaution"—and have not heard of their safe arrival, Davis leaving them in charge of your neighbor *Allen*[9]— I am a little fearful the first chapters will be too short— they however are half as long again, when you get into the book— I wish a line added to the motto so that it will read—

"Be wise today—'tis madness to defer—
Tomorrows caution may arrive too late"[10]—

Will you forward to me by Davis—my numbers of the Atheneum[11]— some eight or ten—and hasten the first proof sheet— I am in the midst of my harvest or I might run down for a day before I go to the Eastward— perhaps I may yet—or if you can make it convenient to come up again I should like it— I wish your opinion of the "Spy" a work which will be either vastly more popular than "Precaution" or intolerable and which of the two I really don't know— I would impress on you again my wish to be incog— I expect the compositors will curse the scribe not a little, but they must be patient as the thing is remedyless, & by all means let them be particular to the punctuation, without which no book is "*readable*"

Have you announced it, and in what manner— if in the Spectator or Commercial[12] I shall see it— if in any other papers, please send me a copy— I spoke to you concerning a copy of Peters letters which I thought I had in my possession but Mrs. C—says I have sent it down by a private conveyance some time since—has the Book been returned?

Hasten the first proof sheet as it may suggest some alterations in the Chapters and I hourly expect the "Union"[13] in, and must go to Sag Harbor as soon as I hear of her arrival—

Yours &c
James Cooper
Angevine July 2, 1820

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[9] Probably Luman H. Allen, bookbinder, who lived at 44 Cedar Street and worked at 20 Wall Street.

[10] Lines 390, 391 of "Night I" from Edward Young's *Night Thoughts*, published 1742.

[11] *The Atheneum or Spirit of the English Magazines* was published in Boston from 1817 to 1832.

[12] The *New York Spectator* was the semi-weekly edition of the *Commercial Advertiser*, a daily paper.

[13] The *Union* was a whaler in which Cooper had purchased part interest in the fall of 1818. His partner in this venture was Charles T. Dering of Shelter Island, the husband of Mrs. Cooper's cousin Eliza Floyd Nicoll. Cooper had charge of refitting the *Union* after her year-long voyage to the South Atlantic, and he was immensely interested in her, spending much time at Sag Harbor while she was in port. He probably retained his investment until 1823.

Dear Sir

Yours has been received– I am obliged to you for any little suggestions you may make in relation to its success–but the faults I apprehend; (in the page you have sent me) rest with the printer). I have corrected it, as I am persuaded the manuscript reads–or is meant to read– in one instance they have made nonsense I never used the term "relax" from embarassments" though "release" is what we all wish under those circumstances– The Book is certainly written hastily–but the style is not bad– Mr. Aitchison,[14] as good an English or classical scholar as the country affords has pronounced it well adapted to the kind of book–which of course has been my aim– I must revise the proof sheets *myself*, as I *now feel certain* the compositors will not be able to make it out without one–the spelling is in many cases bad–the consequence of looseness in my manner of writing– I will however examine the manuscript more closely, as it proceeds and you must send me the proof sheets–it will cause no delay as they can be returned the following day–and at my expense–

I like no 3–the best–both as to *appearance*–and the size of the volumes –and wish you to proceed as fast as meets your convenience or it may be out of my power to attend to it as I could wish I am interrupted–but will write you by the return of *proof sheets*– It may be well to say I have corrected proof sheets *before*– The punctuation should be closely attended to–

In haste yours
J. C–
Angevine–July 4th, 1820

* * *

I send you a few more chapters, they are hastily revised–but the proof sheets will enable me to correct them more thoroughly– I am very busy in my harvest–but can attend to it in the evenings– I wish the work push'd through the press– it is so–very–very–inferior to the "Spy" that I have lost most of my expectations of its success–still, as it is a highly moral Book–(which bye the bye the Spy is not) I believe it will sell–do not be alarm'd at the shortness of the Chapters they soon grow much longer, and I think the manuscript easier to read– I wish you would write me what peculiarities of style it is you allude to– I have written freely–the same as I would talk–have aim'd at nothing but simplicity and clearness–but as it is written hastily, and the same thing looks differently in print and manuscript, I would be obliged to your

[14] James Aitchison was an Englishman, living at Otsego, New York. He was a good friend of Cooper and *The Spy* was dedicated to him.

suggestion it is very possible even grammatical errors may have escaped me in my haste– as to the blunder of printing relax for release–I think the laugh is with me, as the former is not sense or English Send the manuscript back with the proof sheets, that I may compare them and please send me the paper with the advertisement–it is not in the *Country*– papers–

Yours &c
J– C–

[*Indorsed*] Rec'd the 8th [July 1820]

* * *

Dear Sir,

I send you more manuscript, with the proof sheet corrected– I like the appearance of the work and do not think it will exceed two volumes of three hundred pages– I wish you to push it, as fast as possible–for I plainly see it cannot be printed without my revision– they mistake many words– I have paid more attention to the printing, and think it will be easier work as they proceed– I should like to see how you announce it– but can find it in none of my papers (which are Country–) How did you send up the proof–by mail? if you do be careful in wrapping it up– or it will be opened at the Mamaroneck–Post-Office– You will have, with what accompanies this letter, nearly half of the first volume–and I will over look and forward you the remainder of the volume on Monday next–

The "Spy" goes on slowly and will not be finish'd until late in the fall–I take more pains with it–as it is to be an American novel professedly–I think it far better than "Precaution"–more interest–and better writing– Whenever you are at leisure or disposed to come and see me, I shall be happy to see you but your landlord is with me and will prevent my running down for a day as I contemplated before I go to the east-ward– take care of my *name*, and do not let it appear in any manner I subjoin the spelling of the *names*–which written off plainly on bits of papers will prevent the mistakes which occur sometimes in the manuscript, creepin [*sic*] into the proof sheets–

Yours &c
"*Precaution*"
July 12th 1820

[*P.S.*] send on the proofs as fast as possible–

Dear Sir,

Your letter and *proof*, were not received until to-day— no way-mails leaving New-York on Sundays There is a mistake which will however retard the printing and *render an alteration in the making up and numbering of all the pages necessary*— they have *omitted the first page of the manuscript* in the second Chapter entirely— in other words there is no *beginning* to the 2nd Chap— I am afraid to trust it to the press without my revision—as they make not *very many* but such as they are *tremendous mistakes*—they often use expressions I am *confident* are not in the manuscript—and in some instances bad gram-mar—which may be my inadvertance from haste— I can easily return the proofs the next day with the exception of those which leave town on Saturday— I forwarded to you the first *form* together with eight sheets of manuscript by a Mr. Ward[15] who lives near the *bear* Market[16]— I do not wish the printers to be at all guided by my arrangements in the dialogues &c—as my object was to write closely— I think if one or two of the speeches in the accompanying proof were set up by *themselves* the page would look better— I like the frequent use of the dash—and believe they have ommitted [*sic*] it in one or two cases when I was at pains to insert it They must observe however that I never use the period but close most of my sentences with the dash This of course is not to be printed so—

I have in the whole 208 pages of manuscript—or what I think will make two volumes of 300 or 320 pages each— I prefer this to three volumes— I have notic'd the type of Noahs Travels[17] I am tempted to regret I had not seen a specimen of that type as I like it exceedingly— this will however do—

I really wish you could come up for a few hours—as it is impossible for me to leave home and I wish to see you very much— the boats leave town every day or two[18] and are seldom more [than] six or eight hours making the sail, which is a delightful one— If Mrs. Goodrich is disposed to breathe the Country air both Mrs. C—and myself will be happy to see her— I have horses at leisure that can take you part or the whole of the

---

[15] Elijah Ward, Jr., had a grocery shop at 209 Fulton Street.

[16] The Bear Market was west of Greenwich Street between Fulton and Vesey Streets.

[17] Mordecai M. Noah wrote *Travels in England, France, Spain and the Barbary States*. This appeared in 1819. The type is a good deal smaller than that used in *Precaution*.

[18] Goodrich, in his *Picture of New-York*, states that the boats for New Rochelle, Rye, and Mamaroneck left from the west side of New Slip (now called James Slip) at the foot of James Street and the East River.

way down at almost any time—if you come bring me something to read —send on the proof as fast as you please and take care and send the *beginning first*

Yours &c

— —

July 17—[1820]

* * *

Dear Sir

By Mr—L'Hommedieu I send you the remainder of the first volume— eight sheets were sent by Mr. Ward son of Elijah Ward of, or near the Bear-Market, and I presume are received before this— I wish the book hurried as I am afraid it will be delayed greatly by my absence— printing it without my revision being entirely out of the question—as my meaning, as well as my words, are frequently mistaken If you can do come up— and I would be obliged to you by bringing a copy of Discipline[10]— I must repeat that *my* divisions of the sentences, especially the conversations, have been entirely without adverting to the manner of printing, and that the speeches should be generally *printed by themselves* I believe I also forgot to mention that the lines were frequently not *true*—owing I presume to carelessness in making up the forms— will you please to notice it—though the last proof is the best in this respect—

I intend running over the second volume immediately and will forward it entire I may have overlook'd grammatical errors, and some words may be omitted as I read it over very rapidly from necessity if any such meet your notice you will please alter this and I can see the proof afterwards— are my corrections of the proof understood?— I think I have never seen so few orthographical mistakes as they make—not a word I believe being mispelt in the last form—

Yours &c—

— —

July 17 [1820]

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[10] *Discipline: a novel.* By the author of *Self Control* [Mrs. Mary Brunton]. Edinburgh, 1814.

Dear Sir—

I have this moment heard of the arrival of my ship the Union at Sag-Harbor & it is absolutely necessary that I leave here on Monday next, although circumstances makes it extremely inconvenient for me to leave home just now— I would come down to town but am compelled to go to-morrow morning to Sing-sing on some business which must be attended to before the first of August— in this dilemma, I must urge your coming up to-morrow afternoon if any way in your power—

Call on Mr. Jennings[20] and request him to let you have, from a trunk of mine in his keeping; a bundle of papers marked "Ship Union—1819" —and tell him I shall be in Town by the middle of the next month—these papers are absolutely necessary to me and if you cannot come yourself—please forward them by Davis with an injunction to be careful of them—but I trust you will come as my horse can take you to town next day if you desire it— bring my watch

in great haste
Yours &c
James Cooper

Angevine July 19th, 1820

* * *

[*This letter was written by Mrs. Cooper.*]

The eighty third, and eighty fourth pages are corrected, although Mrs. Cooper, is not sure they were sent for revision; they enclosed the proof from eighty five, to ninety six.— Mrs. Cooper corrected them, as she thinks the last Mr. Cooper revised, was to the eighty third.— Mr. Goodrich will please to attend to this.— Mrs. Cooper wishes the corresponding manuscript to be sent with the next, and the succeeding proofs:—

Discipline, Life and Writings of St. Paul; and Moral Sketches, are received.—

Angevine—July 28th [1820]

* * *

[*This letter was written by Mrs. Cooper.*]

Mr. Goodrich will please to examine, whether the first line of the 97th page agrees correctly with the last on the 96th— Mrs. Cooper thinks it

[20] Probably Chester Jennings who was proprietor of the City Hotel, which was across the street from Goodrich's shop.

does not.– and also, to examine in those proofs, which Mr. Cooper corrected, wheth[er] in Mosely, the last syllable is not–ly–if it is, then enclosed proofs are rightly corrected; but if it is lay–the corrections in the last, must be omitted.– Mr. Goodrich will percieve [*sic*] it is important, the name should be alike through out.– He will please to mark on the next proof the way it stands, in those Mr. Cooper revised.–

[August 10(?) 1820]

* * *

Dear Sir,

I returned to-day–and shall remain at home for ten days when I must again be absent for a week after which I will see you in New-York– Mrs. Cooper says she has returned the proofs *promptly* except in one instance when there was a change of drivers– she has not heard from you in ten days– the last she sent you was the first part of the 15th chapter– does not the fault of delay rest in New-York– I must stimulate you– on the completion of the 1st vol. I will remit you *$200* send them [as] fast as possible now I am at home–and you may earn your money speedily– In haste

Yours

James Cooper

[*P.S.*] Send my Athenaeum–

[*Postmaster's mark*] Mamaroneck, Aug. 22, [1820]

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[*Note in Cooper's hand, probably written soon after August 22, 1820.*]

Take your own course with the first vol: and give the Printer a hint that unless the Book is hurried it will have to wait for my absence– frighten him a little– The revised sheets are well done but you have omitted the one from page–97–to 108– will you send it– I enclose a couple of sporting magazines I did not know were in my house until yesterday–they are not mine and must be yours–

* * *

Angevine, Aug. 25th, 1820

Dear Sir,

I wrote you a day or two since acquainting you with my return, and intended absence again for a few days longer– Mrs. Cooper says that

no proofs have arrived for a forthnight [*sic*] past why is it so? She returns them punctually, excepting in one instance from a motive of prudence— The alterations made by Mrs. Cooper and myself must be attended to, or it will not be fit to be read— the grammar—the expression and in many instances the sense is entirely lost— I am sorry to say this has occurred too frequently in the *first Chapter* as you have sent it to me completed and in instances where I am *positive* I corrected the mistakes in the proof—for instance "left *to* the disposal" for "left *at*" "Francis *here* rightly judged" for "Francis *had*" "as calling for more" for "calling *forth*" &c &c— all of which are gross mistakes excepting the first—if the book be printed in this careless manner revision by the author is useless— it is possible from haste there may be grammatical errors—but I wish my own language printed—having quite as much faith in my own taste as in that of any printer in the Union— let them give me a fair chance— the work is mine and I am willing to keep the faults— if they want to write I will suggest the expediency of their taking up a new subject where they can find full scope for their talents— let my book be literally my own they cannot possibly understand my meaning as well as myself— besides I have no faith in literary empiricism— if they wish to write— let them begin de novo—

I am anxious to have proofs sent as fast as possible while I am in West-Chester— say a week and the first volume might be completed— by no means suffer a sheet to be put to press without the revision of Mrs. Cooper—or myself— she knows my style and expression and can correct my errors with safety— she was wrong in two instances—in the spelling of *Moseley* and in thinking I wished to use the *ironical* term *experimentizing* for the true word *experimenting*— let me hear from you immediately and send on your proofs—

Yours &c

James Cooper

* * *

Dear Sir,

After so often mentioning the necessity of the Books being revised by Mrs. Cooper or myself, it was with no little surprise I saw the 1st vol. completed I opened it with a dread that the result has justified— *As it now stands ready for the public eye*— I pronounce it no better than a very imperfect proof— Who's fault is this? you appear anxious to gain in time— since the 10th inst— you have brought out by yourselves 10 chapters or not one a day Mrs. Cooper could and did as much as this herself— and who suffers in pocket and reputation?— talking of errata is out of the question—it would occupy a dozen pages— I *pledge myself*

to show you ten errors after the 15th Chapter to one before it— although the *printers have* by *no means attended to* the alterations made here— our corrections are all *noted* in a journal and will speak for themselves— The errors made subsequently to the 15th are first in punctuation—very frequent and in some instances very gross—for instance—page 199—line 21—there should be a period at with—and the next sentence begin at As— A dozen others as bad and worse than this occur—and the printing generally deficient and obscure— Secondly in arranging the paragraphs— this appears to be entirely neglected and the book suffers by it exceedingly Thirdly in Grammar— the singular number is used for the plural and vice versa in twenty instances— as page 245— last line but three Gentleman for Gentlemen[21]— this kind of mistake is frequent—masculine gender for feminine in several cases and indeed mistakes in grammar occur every page or two— Fourthly in *sense*— page160—13th line you have got— "his symetry had lost &c!!!" for "his sympathy had lent him"— page 246—11th line "strode" for "stood" and at least *fifty* mistakes as bad— Fifthly in style—you use articles where I had put none and weaken the sentence by it excessively— e.g. 112—12th line—*a* before character and vice versa the article omitted where it ought to be used— the judicious use of the articles and the qualifying words—is one of the characteristic distinctions between American writers and the English also of the affected sentimental and plain good sense— I am made to use them in a way I never would have done of my own accord and to a degree to affect my book—again—190—27th line you have got "big tear" for "big tears" there is no grosser error in style than the affected personification of such kind of things—it distinguishes the Della Cruscan School and God forbid it should creep into any of my pages— my eyes have just caught an error in the 214th page —it is absolute nonsense—begin at the— "perhaps Mrs. Wilson and read to "under the circumstances" what does it mean? I think I have shown enough to justify me in saying that unless the proofs be submitted to my inspection or to those of someone selected by myself—that I must wash my hands of the work and only regret that I have expended so much time and labor to so little purpose I can remain in this County ten days longer if you will hurry the proofs—and by all means correct the 25 chapter which is full of blunders of every description—my business here will not suffer me to leave home until I go to Sag-Harbor where I shall be absent a week when I do go.—

Yours &c

J. C—

[*Indorsed*] August 27th 1820

[21] This was not corrected, but is noted on the errata slip of Vol. I: page 245, line 30, read "Gentlemen" for "Gentleman." As it stands it is a little startling; "To this, Sir Edward cordially assented and the old gentleman separated."

Sir,

Things between us are coming to a crisis that I regret extremely on more accounts than one— But my resolution is taken— I know my rights and will never yield them An interview of half an hour will settle more than a dozen letters, and perhaps avert a legal controversy that will be vexatious to me and inevitably attended with loss to yourself— I am not— nor can I in any manner—be made responsible for the acts of an agent when he deviates from his instructions— you have not only done this— but gone directly in the face of them— And whatever may be your opinions on the subject—I can bring as respectable men as there are in the Country to prove— the evil consequences pervade every chapter of the Book after the 15th and then not in *commas* and *dashes*—but in *sense*— grammar—and execution to an almost ruinous degree—

On the subject of funds there could be no misunderstanding—the Book is mine and you an agent— I was to pay the engagements and to receive the proceeds of sales— you were to be amply compensated for your trouble &c— this was the agreement—in addition there to I promised to give you the money as soon as I received certain sums of money— a large portion of this money will be paid in a few days— still a large sum of money has been received and I came from Sag-Harbor prepared to advance you the money—but Mrs. Cooper informed me of your delay— I wrote you in order to stimulate you to proceed in reply you sent the *Book*—having departed from my express and often repeated instruction of the manner of proceeding—and what are the consequences—not a Dollar of my money shall be paid on a book I do not controul [*sic*]—nor shall a line of my writing be publish'd without my consent—unless Chancellor Kent[22] refuses me the justice he so freely awards to others— these are my views and I shall act upon them—your last letter has decided me—

Mr. Ward takes my Gig to New-York in the expectation you will find it convenient to drive it up to-morrow— I repeat an interview is desirable and it is not [in] my power to come down— If therefore you will come here you may rely as usual, whatever may be the result of a hospitable reception—

James Cooper

[*Indorsed*] Rec'd 8th Sept. [1820] in Evening

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[22] James Kent (1763–1847) was Chancellor of the New York Court of Chancery.

Dear Sir,

The more I see of the first vol: the more reason I find to regret the course you have adopted– I am making out an *errata* in which I omit two thirds of the errors and yet it is very formidable as to size and absolutely necessary to explain some of the sentences– what do you mean to do about England?[23] let me know immediately–for I must *see* and *correct* whatever goes– God forbid there should be a second edition as bad as the first–if it is to be sent in *manuscript* mine will *not* do–write me by the next stage what are your intentions– Be particular and make the printers *mind* the corrections–to find blunders you have already altered is doubly vexatious–the printing in the last proof–exceeds anything in the way of mistakes I have ever witnessed– Your hurry has evaporated–since last Thursday but one proof has been sent–the work will have to wait two or three weeks during my absence again in consequence– it might have been finished–but cannot at the rate they proceed at– I cannot trust you with Mrs. Cooper–as she has not authority enough I find, and I will not on *any consideration* consent to its being publish'd without her or my revision– its bad enough as it is–what you would make of it the Lord only knows–

Yours &c

James Cooper

[*probably between Sept. 7th and 11th, 1820*]

* * *

D Sir

I have hastily run-over the first volume and made out an errata– I have abridged it as much as possible and make but about *Fifty* mistakes– I do not touch the printing excepting in one or two instances where the meaning was too blind

I wish you to send me up to-morrow with the second vol. the last Chapter of the first and I will complete and send you the errata for that vol.– forward me a bound vol: as soon as done and if possible hurry on the printers to the 8 or ten proofs a week–

James Cooper

Monday

[*Postmaster's mark*] Mamaroneck

Sept. 11th [1820]

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[23] International copyright was unknown at this time, though the need for such protection was obvious and the struggle to obtain it was beginning. Prior publication in England was necessary to protect the author's rights there, and the question of citizenship did not enter into it, the alien author having the same rights, or lack of them, as did the British subject.

Dear Sir

There was a mistake in the last proof which escaped me– I made the L[ady] Pendennyss in "white cambric"–her father lately dead– This would strike the [*ms. torn*] I have sent with the proof an alteration which I hope will not be too late– There were so many defects of style in the last proof–had I not better see it again before it is struck off finally–

* * *

P 280–line 11–a comma after "place"–
line 23 & 24–for "performance" read "pursuance"
P 282–l 21–read "morning" after following
line 28–read "that moment for "the moment–

Dear Sir,

I send you a few more corrections for the *errata*– there are many more mistakes in the proof but such as will pass one or two of grammar– but I will leave them for the general apology– In future I shall not notice the spelling at all–leaving it solely for you–unless a proper name occurs spelt wrong– there are so many mistakes in the last proofs that I am afraid my corrections will be so numerous otherwise they will overlook some– the insertion or omission of the letter S–is of more importance at the end of a word than the printers seem to think–it alters the grammar always and frequently the style materially– will you have a vol–bound and sent up as soon as finished–

Your proofs have been received and are returned– I am glad to find they attend at length to my alterations– a few chapters along here were written in great haste and are full of inaccuracies and you may recollect that I have never revised at all this part of the second volume– it will therefore require that they attend closely to the corrections– I disregard the spelling entirely–but the commas and dashes &c are very important– so are the paragraphs– the second vol. is on the whole well printed so far–

You forgot to send me the *fifth* form of the 2nd vol– one of the five you first sent me being the last of the 1st vol– will you please send it?

Yours &c
J. C–

[*Probably after Sept. 11th, 1820*]

[*P.S., on the address page*] Mr. G. will oblige Mr. C. by sending the accompanying letter to the post-office–he being too late for the mail.

Dr Sir

I shall be compelled to attend the *reviews*[24] next week—and wish we could manage to get through the book by Wednesday next— There will be 130 pages more or 11 proofs 3. Thursday— 3 Saturday— 3 Tuesday— and the two last might be sent up by mail on Wednesday— Can't it be done in some way or other— they have got new hands I find who do their work much better than before— That Forbes[25] is worth a dozen of the others— it is seldom he makes nonsense of it— if I remember right the rest of the manuscript is better written than before and their work will be easier—

I am on the staff of the Major General[26] and must go out in Rockland County next week—

* * *

Dear Sir,

I return the proof— the book drags [?] on very heavily—and I am afraid Van Winkle[27] does not employ competent compositors— the mistakes they make are ludicrous and since I have urged the division into paragraphs they have in several instances made them in the middle of sentences— there is a case in the accompanying proof— I should suppose the sense would teach them better— they are however undoubtedly in the worse part of the manuscript and it will grow better directly— cannot the thing be hastened— I am extremely anxious to go to Sag-Harbor and Mrs. Cooper is afraid to undertake it again in my absence— the second volume is far—far better than the first—but still they leave mistakes unnoticed— the letter S at the end of words—its omission or insertion is of great importance and there are at least a dozen mistakes of that nature most if not all of which are noticed by me— You are as much interested as myself in the appearance and I do wish you would hurry it— is not the first vol. bound? send me one as soon as done— are we not near enough to the publication, to say something in the papers if you do—let it be worded so as not to induce the belief it is *original*—and is it not time to advertise the Copy-right?— I wish you to forward the sheets as completed—and I return you *two* which are *duplicates* of what I had before— I have thoughts of sending it as soon as possible to England and wish the

[24] Cooper was a Colonel on Major General Van Cortlandt's staff and in this capacity attended the reviews held in Rockland County by the 17th Regt., New York State Militia.

[25] John Forbes, printer, 67 Church Street, New York.

[26] Major General Pierre Van Cortlandt (1762–1848) was the general of militia for that district.

[27] Cornelius S. Van Winkle, printer, 101 Greenwich Street.

sheets to correct– it will look very differently when amended– I now regret that I did not divide the vol: more equally the first has 286–the second will probably have–340–and I believe it usual for the first to be the largest– I wish you would send me something to read

Yours &c
Precaution

* * *

Dr Sir,

I am rejoiced our labors are so near their termination– hurry on, I beg of you, and there will be no delay on my part– In consequence of your having done nothing as to the English publication– I have prepared the copies in my possession and wait only for the remainder of the pages to complete it–title page–errata &c are of no consequence–but if done may as well be sent– I shall write under the name of "Edward Jones" to the English publisher and get you to make out an assignment to him of the right for Great-Britain (if it can be done) as also to forward my copies and letter– I wish to know the "Firm" and direction and must beg you to forward them by the very first opportunity– it will be prudent to throw out the idea, that the book is publishing in England now, and by these means serve a double purpose–blind their eyes and prevent another copy's finding its way there.

Send me the vol: as completed–and the *pages* as finished that I may finish my English set–

* * *

Dr Sir,

I have cut it down to accommodate–but there are a fearful number of grammatical errors in the second as well as the first some escaped me and some were noticed but not altered– I add a notice which is shorter and you may insert it if you please in place of the other– do not have any *Perilla* reviews, such praise is worse than censure– this is between ourselves but it is true nevertheless– when do you advertise and when do you publish, I send the English copies letter to Smith &c which I wish you to send as soon as possible write yourself to Smith[28]– Judge Jay[29] will be here to-morrow– I think it may be well to give Dwight[30] and Stone[31]

[28] Junius Smith (1780–1853), a Connecticut lawyer, went to London on legal affairs in 1805, settled in England and became a leader in transatlantic trade. His knowledge of both American and English law made it natural for Cooper to consult him.

[29] Judge William Jay (1789–1859).

[30] Theodore Dwight (1764–1846) who at this time was editor of the *New York Daily Advertiser*.

[31] William Leete Stone (1792–1844) who at this time was editor of the *New York Commercial Advertiser* and also of the *New York Spectator*.

and Coleman[32] each a copy and then let them say what the[y] please Noah[33] too if you like—but I am averse to puffs and they generally do more harm than good— it ought to be a *peculiar mind* to review such a book as precaution & I know a woman every way competent to [do] it if she would do it Mrs. Banyer[34] the eldest daughter of John Jay— she has heard the first vol: understands me better even than her brother—and her praise was more grateful to me than all the rest put together because she commended what I most approved myself—

J. C—

* * *

Dear Sir—

Just as I was about to set off on my campaign Gen: Van Cortlandt countermanded the order—so I shall be on the spot until Finis makes its welcome appearance— in the last chapter I have concluded by grouping my characters at Pendennis Castle— I am at a loss to know whether that chapter would not *look* better by having *spaces* left between the conversations of the different groups— at all events one or two might be made in the proof & I could then tell which best meets my ideas—

No one whom I have intrusted has betrayed me by even a hint I am certain— but I hear a little *girl* who was at Bedford has been *talking*— she was in and out of the room several times whilst I was reading—and has long ears and a longer tongue—but all her information goes to the "Spy"— she has even got the name— from some other causes I expect to be thought the writer of that work—but will not avow it— cannot some use be made of that to induce people to *unsuspect* me of this— I do not believe my being known as the author will hurt the sale of Precaution, but I believe it will hurt its reputation on the whole I am much more sanguine of its success in England than in this Country and much more in Boston and Philadelphia than in New York—

I remember Smith well—and have seen him since his residence in London—but on the whole I believe I will send it to Mr. Adams Smith[35]—

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[32] William Coleman (1766–1829) who at this time was editor of the *New York Evening Post*.

[33] Mordecai M. Noah (1785–1851) who at this time was editor of the *New York National Advocate*.

[34] Maria Jay (1782–1856) was the wife of Gouldsborough Banyer. Susan Cooper in "Small Family Memories" notes that "Mrs. Banyer's taste and judgment were considered of especial importance in deciding a literary question."

[35] John Adams Smith was the son of Col. William S. Smith and his wife Abigail Adams, daughter of President John Adams.

the Secretary of Legation—who is an acquaintance and one I can trust with my secret— I have another object that of preparing the way for the "Spy" which as it has had more care, so it has more merit— I shall however think a few days longer on the subject before I decide positively— In what way will the *books* be sent to London without delay— if you know of a ship that will sail next week I will be ready for her—

I see you have got a woman as a compositor, and I wish you had her before for she and Forbes do their work well—trial them as much as you please— As I shall give you the money for all expenses— I wish the sales to be made as much in the shape of other business as possible— I mean no bargains—but gover[nment] notes or cash and I would not be in too great hurry to try too large discounts at first 'till we see how the book takes— is not 33 per cent enough—or even 25?—

J. C—

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Dear Sir,

You are at liberty to make what use you please of a few copies— Judge Jay is not in the County at present— I wish you to let me have the finished sheets certainly on Tuesday night, and if possible two sets bound—at all events one— I am particularly desirous if any way convenient, to have them on Tuesday evening— Make your sales in the ordinary way— but as much as possible for cash— I have changed my mind and have written a letter to Junius Smith—

To put you on your guard—Mrs. Recorder Jay[36] *knows* nothing— with her the Munro's[37] &c and that coterie it is all *guess*— who has enquired for the Book? and who have mentioned my name? who else is mentioned as the probable author—

You will hear from Mr. Wilkes[38] in a few days—

[*Indorsed*] Precaution, Rec'd the 16th Oct. [1820]

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[36] "Mrs. Recorder Jay" was Mary Rutherfurd Clarkson, wife of Peter Augustus Jay, the Recorder of New York.

[37] The Munros were Peter Jay Munro and his wife, Margaret White, who lived in Mamaroneck. Munro's mother was Eve Jay, sister of Chief Justice John Jay. Hence Munro was a first cousin of Peter Augustus Jay.

[38] Charles Wilkes (1764–1833), friend of Cooper, was a New York banker who became president of the Bank of New York. He was very interested in art and literature and acted as Cooper's business agent here while Cooper was abroad.

Yours just received—B & W know nothing—but all the guesses have come from that little girl I mentioned to you— I wish something could be done to blind them— you can tell them with truth that you *know* I have been writing—and you have seen the manuscript and it was not *precaution*. I mean the "Spy" if *I* am supposed the author the book will fail in New-York— if Washington Irvine [*sic*] was thought the writer it would be thought *good*— thank god there are other places and other critics in the world— I do not wish to puff the book into notice for two reasons—my pride and a desire to let it creep—for although I believe it a respectable novel I do not think it a great one— if it were—I should be a great writer indeed—for no book was ever written with less thought and more rapidity — I can make a much better one—am making a much better one— I send this out as a pilot baloon [*sic*]— I made it English to impose on the public— and merely wish'd to see myself in print—and honestly own I am pleased with my appearance—considering that from 14 to 28 pages of the book were written between 9 o'clock in the morning and 9 at night— nothing very great could be done that was so written and it is a fact that *no plot* was fixed on until the first vol. was half done— enough of this— if you can blind their eyes—no one who *knows* will tell I am sure— Any one who reviews such a work such be a *christian* [!] it is not Coelebs[39] but it is in this respect but little behind Discipline—plot much better— I would rather Mr. Jay[40] reviewed than any one else— I read the book to him and to Mr. Aitchison[41]— the latter the best scholar and critic—both *flattered* me I suppose of *course*—but Mr. Jay the most—not that he *said* more than the *other*—but *what* he *said* was more to my *taste—he understands me*— one is a christian and the other a Deist— I would let the Abbot[42] blow over a little— what I meant by *Mr. Wilkes* was this— owing to your delay I have appropriated the money I *brought* with me to give *you*— But in the hands of Mr. C. Dering[43] of Shelter Island I have money— this he was to have brought me a forthnight [*sic*] since on his way to the west—but unfortunately his father fell from a horse and is killed— I suppose I shall not see him and have directed him to send $1000 to Mr. Wilkes—and requested Mr. Wilkes to hand you $500 of it—but I have not

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[39] Cooper refers to the principal character of two novels of that day:

Coelebs in search of a wife; comprehending observations on domestic habits and manners, religion and morals. [By Hannah More] London, 1808.

Coelebs deceived. By the author of *An Antidote to the Miseries of human life, etc.* [By Harriet Corp] London, 1817.

[40] William Jay.

[41] James Aitchison, to whom he dedicated *The Spy*.

[42] *The Abbot* by Sir Walter Scott, published Sept. 1820.

[43] Charles T. Dering was Cooper's partner in the whaling venture.

yet written to Mr. Wilkes and if you prefer another channel say so— he knows nothing of the book—

Yours &c
James Cooper

(Turn over)

[*On back page*]

The Books are received and answer my purpose very well—you have never sent me the four last proofs to make out my English copy with— it ought to be sent off at once or it will be too late— I think I would publish week after next—2 $ are as much as it is worth and I see the "Abbott" is advertised at $1.75— can I in reason or policy ask more— the book would not sell if I did— what will be the whole cost? Let me know in your next— I wish you to write to Smith and give such directions concerning the sale as you think advisable as all that comes from that source will be clear gain I am not particular excepting that it be well printed &c—the spirit of the *trade* is such in that Country that I believe it is thought dishonorable to interfere with what another has paid for— but could you not make out a Blank assignment of your right to be filled up in that Country or ought it to come from me as real owner— I would rather write from my head six such books than Copy one— my doing it is out of the question nor do I think it could be done in time— I have a copy all ready except the four last proofs which by-the-by I see no faults in and you can stitch them to my copies as well as myself—

Mamaroneck Oct. 20 [1820]

SOURCES

James Fenimore Cooper, by Henry Walcott Boynton. (New York: 1931)
Oration on the Life, Writings and Genius of James Fenimore Cooper, delivered by William Cullen Bryant. (New York: 1852)
Correspondence of James Fenimore-Cooper, edited by his grandson, James Fenimore Cooper. (New Haven: 1922) [Volume I contains "Small Family Memories" by Susan Fenimore Cooper (1883)]
James Fenimore Cooper, by Mary E. Phillips. (New York: 1913)
Fenimore Cooper: Critic of his Times, by Robert E. Spiller. (New York: 1931)
Descriptive Bibliography of the Writings of James Fenimore Cooper, by Robert E. Spiller and P. C. Blackburn. (New York: 1934)
Precaution, A Novel [by James Fenimore Cooper]. (New York: Published by A. T. Goodrich & Co. No. 124 Broadway. 1820.) [Two volumes. Copy at NYPL]

BOOK REVIEWS AND NOTICES

Names on the Land: A Historical Account of Place-Naming in the United States. By George R. Stewart. (New York: Random House, 1945. 418 pages. $3.00)

It is no surprise to find that George R. Stewart's *Names on the Land* is an unusual kind of book. Such being the case, the reader may consistently follow the unusual procedure of beginning his acquaintance with the work by turning to the last pages and exploring the index. And it is safe to say that he will discover many oddities and quite a few contrasts.

One will sympathize, no doubt, with The Pimple because it was only a small mountain and will regretfully learn that Matrimony Creek was so called, supposedly, "by an unfortunate married man because it was exceedingly noisy and impetuous!" On the other hand Paradise appeals most pleasantly to our imagination in spite of the fact that it seems to owe its origin to an optimistic advertising prospectus, while Hell Gate actually justified its title by applying to a stretch of angry rapids and seething waters.

Continuing, one will find among the oddities arising from a sense of the grotesque, the humorous, the descriptive, as well as the profane, such titles as Adam and Eve Alley, Bachellor's Hope, Angel's Camp, Bridal Veil, Cockade Creek, Cuckold Town, Gomorrah, Garrotte, Hangtown, Goodnight, Ladies Canyon, and Shirttale Canyon.

Having now obtained a glimpse of name eccentricities, it will be in order to become acquainted with the author's huge task and his approach to the undertaking. In the following almost biblical language he tells us: "Over, from eastern ocean to western ocean, the land stretched away without names. Nameless headlands split the surf; nameless lakes reflected mountains; and nameless rivers flowed through nameless valleys into nameless bays. Men came at last, tribe following tribe, speaking different languages and different thoughts and according to their ways of speech and thought they gave names."

Thus, the biography of a name may disclose many interesting and otherwise obscure happenings and developments connected with the history of a place and regarding its people. In the course of time, "names came to lay thickly over the land and Americans spoke them, great and little, easily and carelessly—Virginia, Susquehanna, Rio Grande, Deadman Creek, Sugar Loaf Hill, Detroit, Wall Street—not thinking how they came to be."

New Yorkers will be interested, surprised, amused and, perhaps,

somewhat shocked upon reading the chapter entitled "The History of New York." In any case they will gain some information regarding the name York and the legend that connects it with Eboracum. Also, incidentally, they will discover the traditions and significant conditions appertaining to such names as Beaver Street, Broadway, Wall Street, the Bowery, Bridge Street, Marketfield Street, Pearl Street, and The Bronx. In some future edition, it is to be hoped, there may be added to the list, Maiden Lane, Washington Mews, Minetta Lane, Pomander Walk, the story of Nassau Street, and the legend of Petticoat Lane.

A wide territory is covered by *Names on the Land*. The book is an authentic storehouse of varied and much unfamiliar information appertaining to history, adventure, romance, humor, tragedy, success, and failure as they enter into the story of humankind.

Author: "*A Landmark History of New York*" ALBERT ULMANN

Recommended Readings for the Florida Centennial—A standard guide to the best books on Florida with helpful explanations and critical evaluations. By A. J. HANNA. (Winter Park, Florida: Union Catalog of Floridiana, 1945. 63 pages. $0.50 for paper-bound copy; $1.00 for cloth-bound copy.)

If this Society gave a prize for the most useful publication of the month, the *Recommended Readings for the Florida Centennial* by A. J. Hanna would certainly have been a candidate for first choice in July.

Nothing could be more comprehensive. It has no axe to grind. Although the books and pamphlets recommended are a selection from among many, they nevertheless cover all branches of the State's development: history, exploration, settlement, industry, education, recreation, war activities, and reconstruction, in proper and easy sequence.

Both Professor and Mrs. Hanna are rich in historical background and achievement; both stand high among educators—the former remembered by his *Flight into Oblivion*, describing the precipitate haste and the urgent rush of the members of the Confederate Cabinet to leave Richmond, and Kathryn Abbey Hanna by her *Florida, Land of Change*, looked upon as indispensable to the student as the only account by a professional historian of Florida's history from its earliest beginnings to modern times. Mrs. Hanna, by the way, was chairman of the Florida State Library Board, proposing and planning the publication of this volume of source materials which is so useful in providing access to just what the student desires.

The publication is, of course, a labor of love and in response to a proclamation of the Governor calling upon Floridians to mark with appropriate observance the fact that 1945 ends the first centenary of the statehood of Florida, but, as Professor Hanna points out, "a guide to selected literature on Florida is long overdue," so the Centennial coming along at this time provides the proper occasion.

If we had our way we would have included *The Exiles of Florida* by Joshua R. Giddings, written in 1858, and *Red Patriots* by Charles H. Coe, 1898, to start off with a sympathetic feeling for the Seminoles; and certainly nobody could portray the Florida cracker, with all his good intentions, self-denial, and inoffensiveness, like Marjorie Kinnan Rawlings in *Cross Creek* and *The Yearling*.

Take it by and large, A. J. Hanna has made a fine contribution to his State and to the Union Catalog of Floridiana, and we in this Society are glad to coöperate by making available the papers of Buckingham Smith, Florida's first historian.

New-York Historical Society GEORGE A. ZABRISKIE

Tin Horns and Calico: A Decisive Episode in the Emergence of Democracy. By Henry Christman, with an introduction by Carl Carmer. (New York: Henry Holt and Company, 1945. xvii + 377 pages, illus. $3.75)

As the title indicates, this is the story of the antirent agitation in the leasehold counties of New York in the 1840s. For it the author has gathered a large amount of unused local material. But much of it is personalia; some seems extrinsic; and the work, as a whole, follows traditional lines, breaks no new ground, and adds nothing to our understanding of the causes, character, and consequences of the movement as these were presented by Professor Cheyney's 65-page study published in 1887. Indeed, although the present work is embellished with vastly more detail, it follows rather closely the lines of the earlier one, excepting that it presents the participation in the antirent movement of the leaders of the National Land Reform Association, which Cheyney neglected or thought immaterial.

The story is highly dramatized. Whether or not because of this treatment, its interpretative statements are sometimes loose and distorting, sometimes meaningless. As illustration may be taken two paragraphs in the first chapter, which compact several examples. Explaining that, after the Revolution, Stephen Van Rensselaer III, then the owner of Rensselaerwyck, proposed to increase its population by opening up the poorer

and still unoccupied lands, the author says (p. 6): "By this time, protected by the new Federal Constitution which he had helped to frame, Alexander Hamilton had perfected for his brother-in-law [Van Rensselaer] a 'lease' that would bind the new tenants permanently to the estate." After describing its terms, the author declares that "This contract was an expression of Hamilton's theory of government," and devotes a paragraph to expounding Hamilton's anti-democratic, anti-labor-farmer purposes, which, the author concludes, he had accomplished for Van Rensselaer by this lease. All this is mere coloration, if anything. The perpetual leasehold, introduced in the later 17th century in Rensselaerwyck, whence it had spread to the other "manor" tracts, was in use, with like terms as those described, throughout most of the Hudson and Mohawk valleys before Hamilton was born. Indeed, in the sentence immediately following the one first quoted, the author himself says: "In effect, its [the purported Hamiltonian lease's] terms did not differ radically from those offered by the first patroon to his original settlers," itself a probably inadvertent error, because the first patroon did not use the perpetual or any other long-term lease with its 18th-century additions. The author continues: "By calling the contract an 'incomplete sale', Stephen Van Rensselaer adroitly sidestepped the issue of feudalism, which had been outlawed in New York State in 1782 by the abolition of entail and primogeniture." Although almost uniformly called a lease, no name applied would alter the effect of the "contract's" provisions; primogeniture was a rule of descent, and entail was another device for the devolution of real estate; neither entail nor primogeniture had anything to do with the character of these leases, which were neither feudal in their origin nor in their contemporary form. So, throughout the book, the tenant landholders are referred to as "vassals" and "serfs" living in vassalage and serfdom and fighting against "feudalism," although the perpetual-lease rent, whether payable in kind, service or money, and the right to buy and monopolize land, are still integral parts of our present-day capitalist economic and legal system.

On the other hand, after the long and detailed story of the antirenters' activities, their actual attainments are given scant attention. They are summarized in a few sentences (pp. 257, 259, 260), with little explanation and apparently little consideration. For example, the 12-year limitation on agriculture leases, since eliminated, was a meaningless sop and could bring no "substantial relief" (p. 259) to the tenant; if anything, it could aid only the landlord, who, if the land had been improved when the 12-year term expired, could demand an increased rent for the new term.

Following Cheyney, the author uses the figures which Cheyney took from the census of 1880, to show that by that time only a small per-

centage of farms in the antirent counties were held under lease; and, on the basis of an isolated shooting of a deputy sheriff while attempting a dispossession in 1869, and one in 1880, the author creates the impression (pp. 300–303) that the antirent movement was continuous—"a thirty year war"—and that after this "bitter struggle" finally "feudalism as a living institution was destroyed." This is a *non sequitur*. By 1880 the antirent movement was an historical event. But, by that time, momentous changes had taken place in the economy of the nation and the state, including a complete change in the agriculture of the state, which account for the decline of the leasehold as the chief form of landholding in agricultural New York, while great agricultural landholdings became prevalent in the western states.

These criticisms are levelled not so much against the work as to show its character and limitations, particularly in view of the broad claims made for it in the introduction, by Carl Carmer, with which the book is provided. As an action story of the antirenters, their meetings, celebrations, speeches, anti-sheriff and political activities and of the trials and tribulations of their leaders, we have a far fuller, if highly colored, picture than we have heretofore had. The author has also rendered a further service to scholars by his copious quotation of local materials—the last chapter alone is a collection of antirent ballads—which will be an aid to any broader and interpretative study of the antirent movement and of the state's land system in development. The book is well illustrated with photographs of the leaders on both sides, contemporary broadsides, cartoons, etc., and is supplied with a bibliography and an index.

Author: *The Patroon's Domain* S. G. Nissenson

Annals of the New York Stage, Volume XIV, 1888–1891. By George C. D. Odell. (New York: Columbia University Press, 1945. xvi + 935 pages, illus. $8.75)

Reviewing an individual Odell volume from his mammoth series on the New York stage is very nearly as much a labor of love as that of the distinguished professor in writing it. Such a magnitude of detail is packed into its more than nine hundred pages that even the closest reading renders memory of more than the highest peaks of dramatic achievement impossible. Curiously enough, it does not provide dull reading, though frequently the style bewilders as the author penetrates the far reaches of Brooklyn and Staten Island in his fanatic research for absolute completeness. His delight in detail, inconsequential as it may be, has, of course, placed him in the enviable position of being accepted as the final author-

ity on the New York stage to 1900 in his own time. One may chafe at the omissions of Ireland or curse at the apparently made-up stories of Brown, but of Odell you can only say that if it isn't there, proof of its happening simply fails to exist.

This present volume records the performances of the three New York seasons between 1888 and 1891. Professor Odell analyzes and frequently ridicules the plays that he saw, for he has now reached that period of fifty years ago when he was almost invariably in his place at every important first night. He has little patience with the grandiloquence and phony plotting of these dramas. He almost seems to resent any then-modern American or English play, reserving his praise only for the classics and the "standard plays" which were Samuel French's stock in trade.

Professor Odell is at his best when he describes the great actors of the period prior to 1900, though he scorns the Lunts, Eva Le Gallienne, John Gielgud, Maurice Evans, Judith Anderson, those whom we call great today, as mere mediocrities. He upholds William Winter's eulogistic type of reviewing which today would be termed Rascoe-like puffing as opposed to Nathan-like scorn. He waxes as lyrical as Winter and thereby does much to re-create the actor and acting of the past, an almost impossible task. A sampling of his impressions of certain actors is definitely worth including. Of Ada Rehan, he says:

"But what redeemed the play and brought it to high popularity was Ada Rehan's performance as the Baroness Vera von Bouraneff, 'a Witch from the Neva,' perhaps the most captivating personation this exquisite actress ever gave in modern comedy. A woman of the world, magnificently clad, of perfect poise and carriage, of magnetic personality, of never-failing resource, the character was made to live before us by sheer power of genius. Every phase of the wonderful role was realised by Miss Rehan. Whoever saw her entrance in Act I, with that superb dress, and her subsequent bewitchment of the scholarly young Rutherell, who knew from his books all about women, can ever forget the enchanting actress and her superb technical equipment. And the scene with the same bewildered young man, in Act II, when she contemptuously tells him he would not dare kiss her, without first going home to gain the permission of his father, the implacable Secretary? All this leads to the 'last word' of the son to the father, before the incredible duel in the garden. In Act III, Miss Rehan showed her versatility by softening the proud heart of the Secretary with her pathos in detailing the story of the sick child who died clasping at the last precious crucifix his stern father had hitherto refused, because of its great value, to let him touch."

One of the few modern plays Odell liked was Clyde Fitch's *Beau Brummell*. Of it and Richard Mansfield he says:

"I love to think of Mansfield's Beau Brummel; I saw him in very many parts, but this is the performance of his that I remember with greatest pleasure. From the days of the Beau's early social supremacy at Bath, through the growing differences with the Prince, to the last sad scene in poverty, the interpretation was a masterpiece of dramatic art. Mansfield could exemplify all the courtesy and elegance of the character and he could poignantly express the varied emotions of the impoverished Beau, before his death in France. Vividly I remember his rendering of the attempt to win back the favour of the alienated Prince, and his concealment of failure from the guest in his room. He had sent the Prince the last article of value he possessed, and, when it was cruelly returned to him, Mansfield was superb as he turned to his guest and declared that it was a gift from His Royal Highness. That was one of the big scenes in my career of playgoing. Beau Brummel placed Mansfield at the apex of his life-work. The versatility shown in the advance from Prince Karl, through Jekyll and Hyde and Richard III to Beau Brummel was simply astounding. And Beau Brummel was Clyde Fitch's introduction to the theatre in New York. For a few seasons Mansfield spelled the name as I reproduce it—Brummel."

When in the spring of 1889 our Brander Matthews Professor Emeritus of Columbia, then in his early twenties, heard that the great Mrs. Kendal, one of England's finest actresses, was coming to America he could hardly contain himself. It was not, however, until October 7th that he was to see her. "A gracious lady, no longer young, not beautiful, but an artist of superb technical equipment, a mistress of tears and smiles—Mrs. Kendal was here!"

"And, speaking of serious parts, I may say that Mrs. Kendal simply triumphed in her second rôle—that of Claire, in The Ironmaster—Pinero's adaptation of the Ohnet bit of choice sentiment, Le Maitre de Forges. In this, produced here, October 17th, she obliterated memories of most of her predecessors on the New York stage, in the rôle of the unhappy aristocrat marrying the forge-master, like The Banker's Daughter, to save, so to speak, the family financial face. Mrs. Kendal's scenes with her lover, proved unworthy, and those with her husband with the revelation of growing love, were indescribably beautiful. Those who witnessed her expression of hurt pride and longing affection, as the baffled husband placed the necklace-gift about her neck, saw as fine a bit of subdued acting and suppressed emotion as Eleanora Duse ever accomplished. It is many a long year since such acting has been seen in New York."

No more worthy recipient could have been found, no more graceful tribute could have been paid a distinguished scholar, than when The New-York Historical Society, something over a year ago, gave its gold medal to Professor Odell for historical achievement. It was a fitting

award and a gracious occasion which I shall always remember with pleasure. The race is not always to the swift, so we salute our distinguished author on the publication of his fourteenth volume with the comfortable assurance that he is already (July, 1945) half through the writing of his fifteenth. It is indeed a golden achievement and one that commands our respect and touches our hearts.

Curator, The Theater Collection
The New York Public Library
GEORGE FREEDLEY

Old Dutch Houses of Brooklyn. By MAUD ESTHER DILLIARD. (New York: Richard R. Smith, 1945. 126 unnumbered pages, illus., maps. $3.50 from the author, 407 Washington Ave., Brooklyn 5, N. Y.)

Casual travelers in Brooklyn and newer residents of the borough often are startled by the sight of a pre-Revolutionary Dutch house incongruously set in a development of new homes. That these people are curious about the history, ownership, and romance of these old houses is evidenced by the recent controversy in the Old Timers page of the *Brooklyn Daily Eagle*. "What is the history of the old house at 2945 Avenue T?" The article on the Joost Stillwell House in *Old Dutch Houses of Brooklyn* by Maud Esther Dilliard would have answered the question. Miss Dilliard has made available to the casually curious and to the antiquarian, information on the old Dutch houses still standing in Kings County. Some of the articles appeared previously in the *Long Island Forum.*

The author has grouped the forty old places (all are not houses: one is a mill; another, a barn) which she has described, under the names of the original towns—Flatlands, Gravesend, Brooklyn, Flatbush, New Utrecht, and Bushwick. For each of the old towns there is a preliminary sketch.

Flatlands was the earliest town to be settled and the last to be changed from a farming section to a modern community. It is not strange, therefore, that fourteen of the forty houses still standing are in this town. Brooklyn has just one, called by the author the Vechte-Cortelyou House, but more popularly known as the Old Stone House at Gowanus. Even this is not the original house, but a replica, built recently. Gravesend, which was also late in being developed, has ten houses still standing; Flatbush, six; New Utrecht, five; Bushwick, four.

For each house the author gives the name of the builder and a history of the ownership of the house, traces the genealogy of the family back to the original settler, and relates some anecdotes connected with the house. For most of the houses there are also pictures as the houses look

today and pictures as the houses appeared before time and neglect or "improvements" changed them. The name of the family by which the house is known as well as the present street address or location, is given. Four of the buildings, including the barn and mill, are designated "Demolished."

For the antiquarian, *Old Dutch Houses of Brooklyn* will not completely replace the older books on the subject: *Historic Homesteads of Kings County*, privately published by Charles Andrew Ditmas in 1909; *Pre-Revolutionary Dutch Houses and Families in Northern New Jersey and Southern New York* by Rosalie Fellows Bailey, published under the auspices of the Holland Society in 1936; *Historic Brooklyn*, reprinted by the Brooklyn Trust Company in 1941; and the many more specialized books, as *Keskachauge* by Frederick Van Wyck (Putnam, 1924) and *The Old Stone House at Gowanus* by Georgia Fraser (Witter and Kinter, 1909). Rather the new book will supplement *Historic Homesteads of Kings County* and *Pre-Revolutionary Dutch Houses in Northern New Jersey and Southern New York*, since Miss Dilliard has described twenty houses not included in either the Ditmas book or the Bailey book. Ten of these twenty houses were built subsequent to the Revolution. The same kind of material is found in all three books, for, as Mr. Ditmas said in his Preface, "there can be nothing truthful that is original in a work of this kind."

Readers who have a personal interest in the houses described will regret errors, even though these be few for a work of this kind. There are misspelled names. "Margaret Montfort" should be "Margaret Monfort" in the article on the Stoothoff-Baxter House. Anna, called Annie, Bennett is correct; not Ann Bennet as in the article on the Hendrick I. Lott House. In the account of the Elias Hubbard Ryder House, "Frederick" Hubbard Ryder should be spelled "Frederic." In the article on the Joost Stillwell House, three generations of owners were omitted, Elias H. Ryder, son-in-law of John Stillwell, the last-named owner, Elias' son, John S. Ryder, and his sons who sold the family homestead.

Under the Vanderveer-Cortelyou House, Captain Cornelius Vanderveer, named as the builder of the house, is the subject of a Revolutionary anecdote. But Captain Vanderveer and Adam were returning not to this house, which was not built at the time, but to the old Vanderveer house and farm which were located at what is now Flatbush Avenue and Vanderveer Place—a house demolished many years ago.

Those who have recently become interested in Old Brooklyn or who do not own the older books will welcome a book on the old houses. Those who have long been interested and have the older books will welcome another new book. It is attractive in format for present war

conditions. The pictures are good. It is available, up-to-date, and not too expensive.

If Miss Dilliard can focus enough attention on these historical links with the past to preserve them from the march of progress, she will have accomplished much.

Erasmus Hall Library, Brooklyn ELLA SUYDAM

In the Hudson Highlands. An Anthology. Edited by the Publication Committee of the New York Chapter of the Appalachian Mountain Club, ROBERT L. SCHUYLER, Chairman. (New York: The Committee, 1945. ix + 265 pages, illus. $2.25, from George E. Goldthwaite, 7 Day Street, New York 7, N. Y.)

Those who love tramping over the hills and who are happiest out "under the open sky" will find in this little book cause for real satisfaction. Compiled for the purpose of adding information to the joy of walking in and around the Highlands of the Hudson, these fifty short essays cover various subjects—geology, history (natural and otherwise), folklore, and "The Art and Technique of Walking."

The first hike starts in Chambers Street, with a dream picture of New Amsterdam. Equipped with rucksack and staff we cross to the Jersey shore. Pictured for us are the Indians who, in the early 17th century, paddled traders in canoes across the "Groote River," the ferry later becoming the "piragua" or hollowed tree trunk fitted with a sail. We discover that the beginnings of the Erie Railroad were indissolubly tied up with a bride of 1831. We learn how the Hackensack Meadows got that way. We see the city of Paterson and Alexander Hamilton playing important roles in founding our protective tariff system. We meet Indians and rattlesnakes. In "Mountain Laurel" we read that the glossy foliage of this most beautiful woodland bloom decorated the arches under which George Washington drove to his first inauguration.

"The Hills of the Shatemuc" gives Highland lore with early place-names and legends. Those whose contacts with ants consist only in brushing them off the food at picnics will have their horizon widened by reading the paper dealing with these unwelcome insects. This entertaining and informing story gives one pause before ferociously crushing the busy creatures.

Telling how the Palisades and the Watchung Mountains came to be as we know them today gives a fascinating backward glimpse down the avenues of time. Queer, prehistoric reptiles all mixed up with Fleischman's yeast lend an unexpected turn to this highly amusing fantasy, and as we tour through several geologic periods we are reminded of Alice in

her Wonderland, and, like hers, our adventure also ends abruptly—but in Paterson!

It will be indeed a chronic stay-at-home who resists the lure of Bear Mountain after perusing "Trails in the Metropolitan Region." A well-worked-out sky-line guide locates most of the mountain lakes, hills, and towers of the Valley, with the Woolworth and Empire State buildings thrown in for good measure. The walker will find the book delightful and authoritative, and not the least of its appeal lies in the numerous illustrations. There are enchanting photographs, charming sketches in black and white, and some lovely early prints of the Hudson River.

The final paragraph in "The Hudson was their Highway" sums it all up: "By footpath and wagonroad, river and rail, the Hudson Valley has been a highway for generations. Its forests have been cut, its metals mined, its waters fished, its mountains and meadows explored and settled by ambitious men from many nations. To us its charm is most apparent in those quiet places remaining in its forests and mountains, which, to this day, are accessible only by footpath."

Ambulemus,

President, The Hudson River Conservation Society

ANNE NICOLL WIGHTMAN

From the Hills to the Hudson: A History of the Paterson and Hudson River Rail Road and Its Associates, the Paterson and Ramapo and the Union Railroads. By WALTER ARNDT LUCAS. (New York: The Railroadians of America, 1944. viii + 319 pages, illus. $4.00 at Pierce Business Books, 106 Greenwich Street, N. Y. C.)

Some New Yorkers are aware that the first eastern terminus of the Erie Railroad was not in Jersey City, but at Piermont, twenty miles up the Hudson, the connection with the city being made by boat. But few know that the present Erie main line, down through Paterson to Jersey City, not only had no connection with the Erie originally, but came into being first. The Great Falls of Passaic were a scenic attraction for New Yorkers even before the Revolution, but the journey there over the terrible roads through the swamps was an ordeal seldom attempted.

Then the Society for Establishing Usefull Manufactures was organized in 1791, to utilize the power of the falls for textile mills and machine shops, its charter being signed by Governor William Paterson, of New Jersey, for whom the resultant busy little town was named. In 1828 Roswell L. Colt, Governor of the Society, sought a charter for a railroad to connect the young city with New York. As might be expected, the new Morris

Canal and the Passaic River boatmen—for that river was then an artery of commerce—protested loudly against this competition, with the result that the charter was delayed until 1831. Mr. Lucas quotes in full the petitions, counter-petitions, public announcements, banquet programs, newspaper articles, etc., making his book well-nigh a documentary history of his subject.

By 1833 the company was running its horse-drawn cars into Jersey City, using the present Pennsylvania Railroad track for the last 2½ miles. It completed its own line to the Hudson two years later, and in that same year purchased a locomotive to draw its trains. In 1847–48 the Paterson & Ramapo Railroad was built, under a charter granted in 1841, extending from Paterson northward to Suffern, where it connected with the Erie—a third corporation, the Union Railroad, being necessary to create the mile of track within New York State. The next development was inevitable; in 1852 the Erie, over the protests of many citizens, leased both the small roads, relaid their track in its own six-foot gauge (which had to be reduced again when all the railroads in the country were standardized) and began operating its New York-Buffalo trains directly out of Jersey City.

Some space is rightfully given to the Rogers Locomotive Works at Paterson, which began changing its product from textile machinery to engines in 1835, and until the turn of the century was one of the greatest of its kind in America.

A lifelong student of railroads, one of the editorial staff of the *Railway Age* and prominent member of the Railroadians of America, Mr. Lucas is well qualified for this labor of love. A wealth of rare old photographs, lithographs, woodcuts, maps, plans, time tables, advertisements, stock certificates, bonds, railroad tickets, tariff sheets and what not add vividness to the narrative.

Author: *Steelways of New England* ALVIN F. HARLOW

TWO OF OUR TRUSTEES HONORED

THE MEN comprising the Board of Trustees of this Society are always a matter of interest to our members. It is a unique Board, every member outstanding in his profession or avocation, devoted to the Society's welfare, and with few absentees from meetings. It is therefore not surprising that since our last *Bulletin* went to press two of them—Dr. LeRoy E. Kimball and Dr. Arthur H. Merritt—have been honored by New York University. The University is to be complimented and our hats are off to Doctors Kimball and Merritt!

G.A.Z.

Arthur Hastings Merritt, D.D.S., M.Sc., Sc.D.

Dr. Arthur Hastings Merritt was honored by his alma mater, New York University, on the occasion of his golden jubilee year of graduation and his 75th birthday with conferment of the honorary degree of Doctor of Science.

During the fifty years since Dr. Merritt's graduation from the New York College of Dentistry, he has received the highest honors in his profession, including the presidencies of the American Dental Foundation, the American College of Dentists, the American Academy of Periodontology, the First District Dental Society, the New York Academy of Dentistry, and the American Dental Association.

Chancellor Harry Woodburn Chase in conferring the degree on June 13th gave the following citation:

> Arthur Hastings Merritt, in this fiftieth anniversary year of yours, we are happy to draw still tighter the bonds which united you to us, as we make public acknowledgment of your distinguished contributions to your profession and confer upon you today the New York University degree of Doctor of Science.

LeRoy Elwood Kimball, A.B., A.M., LL.D.

In the twentieth anniversary year of his appointment as Comptroller of New York University and the thirty-fourth of his administrative association with that institution, Mr. LeRoy Elwood Kimball received public token of the respect and confidence inspired by his years of distinguished service in being appointed, as of July 1, 1945, Vice Chancellor of the University.

Mr. Kimball is a former president of the Association of University and College Business Officers of Eastern States and, since 1933, the treasurer of the Association of American Colleges. The many other honors and positions of responsibility which have been bestowed on Mr. Kimball during a broad and active life include: the presidency of the American Scenic and Historic Preservation Society; the presidency of the Rockland County Historical Society; appointment by Governor Lehman to the New York State Hudson River Valley commission; membership in the American Antiquarian Society, the Bibliographical Society of America, the American Historical Society, and numerous other learned societies.

Stepping from college in 1910 into the city editorship of the *Albion* [Michigan] *Evening Recorder*, Mr. Kimball is also the editor of the facsimile edition of Charles Brockden Brown's *Alcuin* and of other scholarly material and the author of numerous monographs, introductions, and articles. He received his Master's degree from New York University in 1917, and in 1935 Albion College, his alma mater, bestowed upon him the degree of Doctor of Laws.

EDITORIAL ANNOUNCEMENT

Since wartime conditions in the printing establishments required that this issue of the *Bulletin* go to press long before our fall season was under way, we beg the indulgence of our readers in omitting the customary "Activities of the Society" and "Recent Accessions." You will be informed of Society events by mail and the *Annual Report* will list not only every donor to the Society's collections but as many of the outstanding gifts as space will permit.

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